



JAZZ PIANO SCHOOL

*Learning Freedom*

STAGE 01 Workbook

Lessons 9-16

*By: Brenden Lowe*



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# Lesson 9

## LESSON 9 WORKBOOK

BRENDEN LOWE

WRITE OUT ALL YOUR DIATONIC CHORDS IN EVERY KEY. WRITE THE ROMAN  
NUMERAL OVER TOP OF EACH CHORD

I<sup>MAJ</sup>7

II-7

III-7

IV<sup>MAJ</sup>7

V7

VI-7

VII-7<sub>b</sub>5I<sup>MAJ</sup>7C<sup>MAJ</sup>7

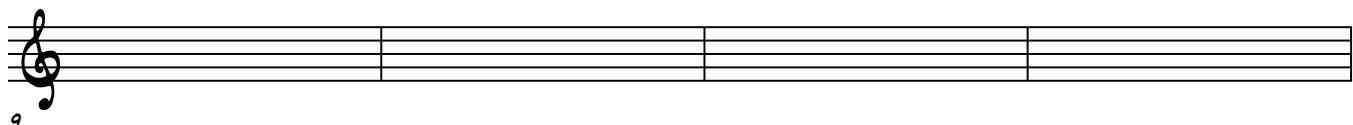
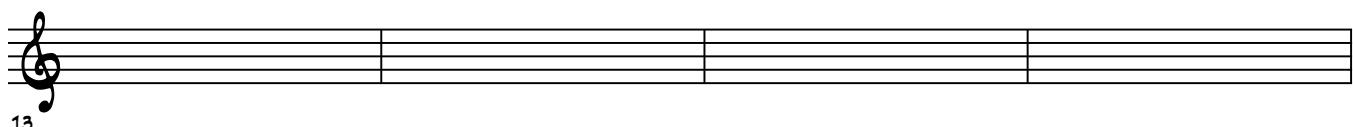
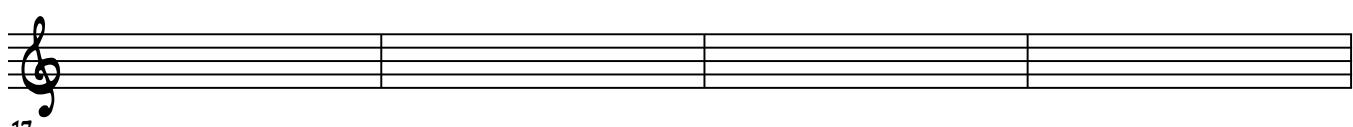
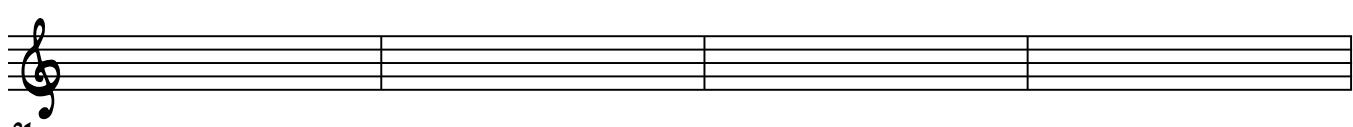
D-7

E-7

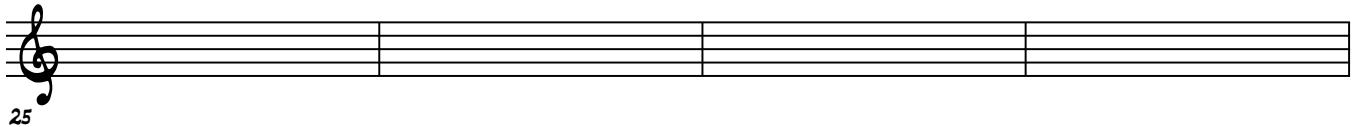
F<sup>MAJ</sup>7

G7

A-7

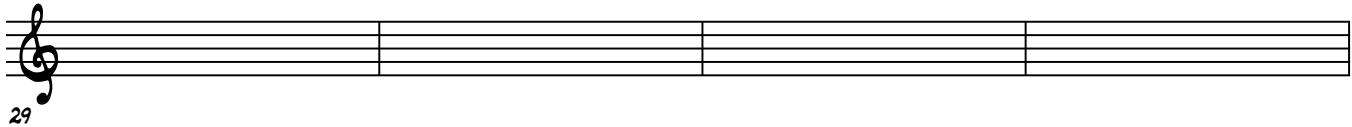
B-7<sub>b</sub>5C<sup>MAJ</sup>7F<sup>MAJ</sup>7B<sup>b</sup><sub>MAJ</sub>7E<sup>b</sup><sub>MAJ</sub>7A<sup>b</sup><sub>MAJ</sub>7D<sup>b</sup><sub>MAJ</sub>7

G<sup>b</sup>MAJ<sup>7</sup>



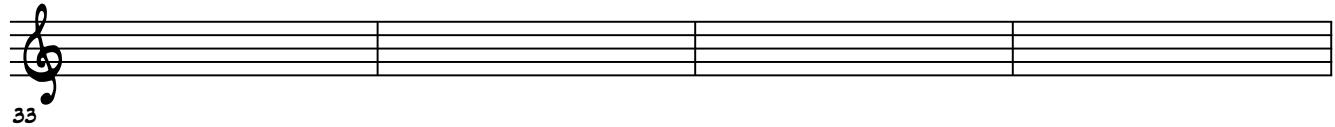
25

BMAJ<sup>7</sup>



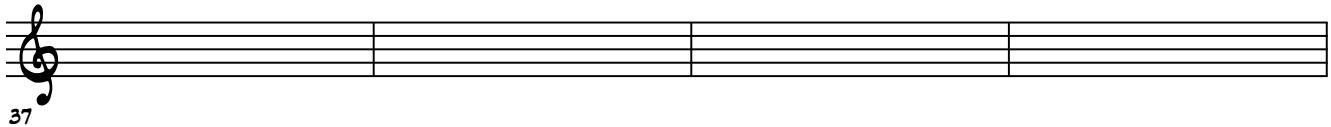
29

E MAJ<sup>7</sup>



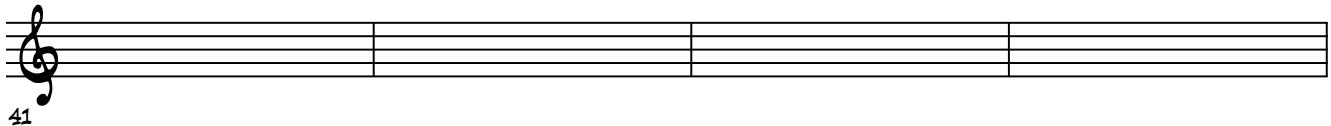
33

A MAJ<sup>7</sup>



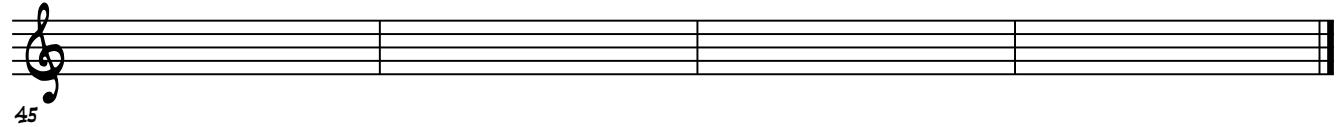
37

D MAJ<sup>7</sup>



41

G MAJ<sup>7</sup>



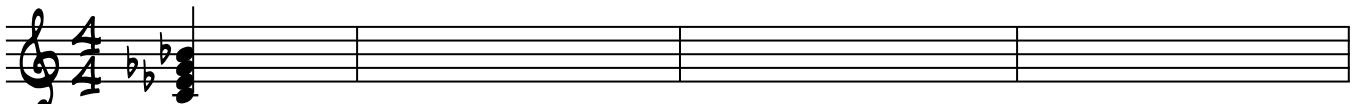
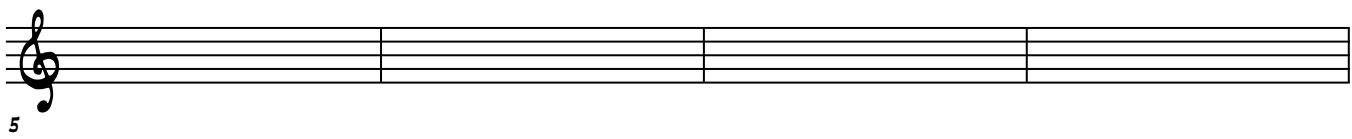
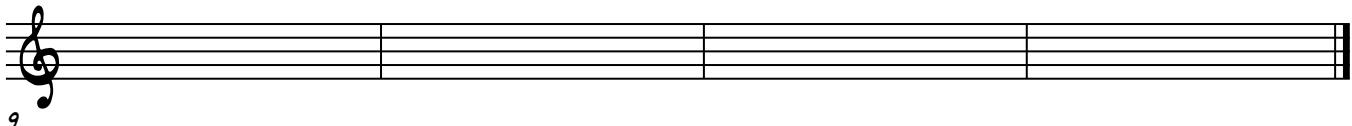
45

## LESSON 9 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD ROOT POSITION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN ROOT POSITION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $\text{7}\flat\text{5}$ F- $\text{7}\flat\text{5}$ B $\flat$ - $\text{7}\flat\text{5}$ E $\flat$ - $\text{7}\flat\text{5}$ C E $\flat$  G $\flat$  B $\flat$ A $\flat$ - $\text{7}\flat\text{5}$ D $\flat$ - $\text{7}\flat\text{5}$ G $\flat$ - $\text{7}\flat\text{5}$ B- $\text{7}\flat\text{5}$ E- $\text{7}\flat\text{5}$ A- $\text{7}\flat\text{5}$ D- $\text{7}\flat\text{5}$ G- $\text{7}\flat\text{5}$ 

## LESSON 9 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD 1ST INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 1ST INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $\flat$ 7 $\flat$ 5F- $\flat$ 7 $\flat$ 5B $\flat$ -7 $\flat$ 5E $\flat$ -7 $\flat$ 5

A musical staff with a treble clef, a '4' time signature, and a key signature of two flats. It features a vertical bass line with a note at the bottom of each measure.

E $\flat$ , G $\flat$ , B $\flat$ , CA $\flat$ -7 $\flat$ 5D $\flat$ -7 $\flat$ 5G $\flat$ -7 $\flat$ 5B-7 $\flat$ 5

A musical staff with a treble clef, a '4' time signature, and a key signature of one flat. It features a vertical bass line with a note at the bottom of each measure. The number '5' is written below the staff.

E-7 $\flat$ 5A-7 $\flat$ 5D-7 $\flat$ 5G-7 $\flat$ 5

A musical staff with a treble clef, a '4' time signature, and a key signature of one flat. It features a vertical bass line with a note at the bottom of each measure. The number '9' is written below the staff.

## LESSON 9 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD 2ND INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 2ND INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $\flat$ 7 $\flat$ 5F- $\flat$ 7 $\flat$ 5B $\flat$ -7 $\flat$ 5E $\flat$ -7 $\flat$ 5

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of five horizontal lines and four spaces. There is a vertical bar line in the middle.

G $\flat$ , B $\flat$ , C, E $\flat$ A $\flat$ -7 $\flat$ 5D $\flat$ -7 $\flat$ 5G $\flat$ -7 $\flat$ 5B-7 $\flat$ 5

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of five horizontal lines and four spaces. There is a vertical bar line in the middle. The number '5' is written below the staff.

E-7 $\flat$ 5A-7 $\flat$ 5D-7 $\flat$ 5G-7 $\flat$ 5

A musical staff in G clef, 4/4 time, with a key signature of one flat. It consists of five horizontal lines and four spaces. There is a vertical bar line in the middle. The number '9' is written below the staff.

# LESSON 9 WORKBOOK

BRENDEN LOWE

## MINOR 7TH $\flat$ 5 CHORD 3RD INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 3RD INVERSION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $\flat$ 7 $\flat$ 5

F- $\flat$ 7 $\flat$ 5

B $\flat$ -7 $\flat$ 5

E $\flat$ -7 $\flat$ 5

A musical staff in G clef and 4/4 time. It starts with a C note followed by a flat sign, indicating a key signature of one flat. There are four empty measures for drawing the notes of the chord.

B $\flat$ , C, E $\flat$ , G $\flat$

A $\flat$ -7 $\flat$ 5

D $\flat$ -7 $\flat$ 5

G $\flat$ -7 $\flat$ 5

B-7 $\flat$ 5

A musical staff in G clef and 4/4 time. It starts with an A note followed by a flat sign, indicating a key signature of one flat. There are four empty measures for drawing the notes of the chord.

5

E-7 $\flat$ 5

A-7 $\flat$ 5

D-7 $\flat$ 5

G-7 $\flat$ 5

A musical staff in G clef and 4/4 time. It starts with an E note followed by a flat sign, indicating a key signature of one flat. There are four empty measures for drawing the notes of the chord.

9

## LESSON 9 PRACTICE

BRENDEN LOWE

#1 - WRITE OUT YOUR OWN SOLO USING CHORD TONES OVER MAJOR, DOMINANT, AND MINOR 7TH CHORDS

#2 - PLAY YOUR SOLO AFTER YOU'VE WRITTEN IT

#1 - MAJOR 7TH CHORD

C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>

WRITE OUT SOLO

#2 - DOMINANT 7TH CHORD

C<sup>7</sup>      C<sup>7</sup>      C<sup>7</sup>      C<sup>7</sup>

WRITE OUT SOLO

#3 - MINOR 7TH CHORD

C-7      C-7      C-7      C-7

RH EXAMPLE OVER A C-7 CHORD



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# Lesson 10

# LESSON 10 WORKBOOK

BRENDEN LOWE

## MINOR MAJ 7TH CHORD ROOT POSITION

#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN ROOT POSITION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7



C E<sub>b</sub> G B

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

5

E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7

9

## LESSON 10 WORKBOOK

BRENDEN LOWE

## MINOR MAJ 7TH CHORD 1ST INVERSION

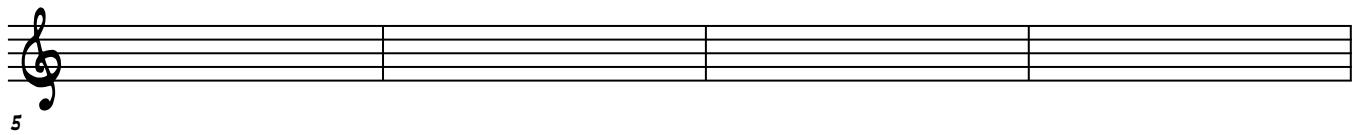
#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 1ST INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7E<sup>b</sup>-MAJ7E<sup>b</sup> G B, CA<sup>b</sup>-MAJ7D<sup>b</sup>-MAJ7G<sup>b</sup>-MAJ7

B-MAJ7

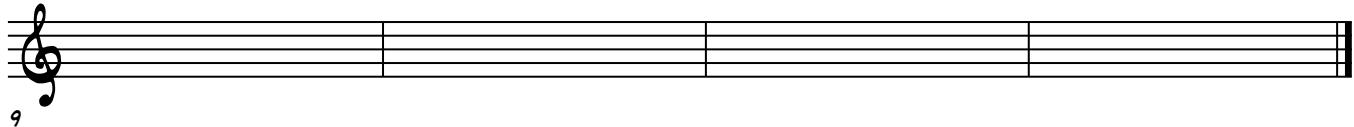


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



# LESSON 10 WORKBOOK

BRENDEN LOWE

## MINOR MAJ 7TH CHORD 2ND INVERSION

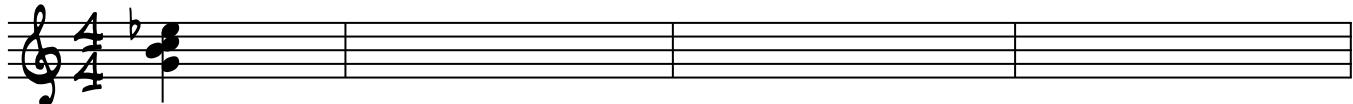
#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 2ND INVERSION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7



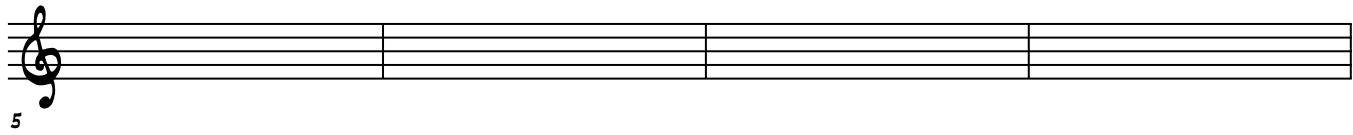
G B, C, E<sup>b</sup>

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

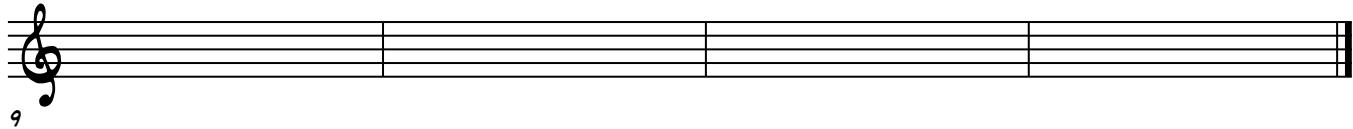


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



# LESSON 10 WORKBOOK

BRENDEN LOWE

## MINOR MAJ 7TH CHORD 3RD INVERSION

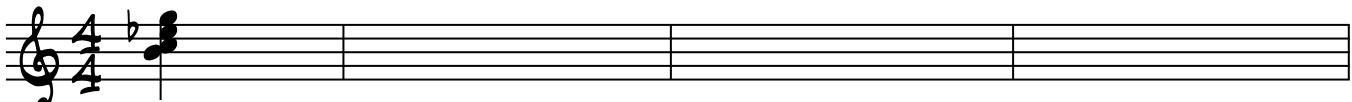
#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 3RD INVERSION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7



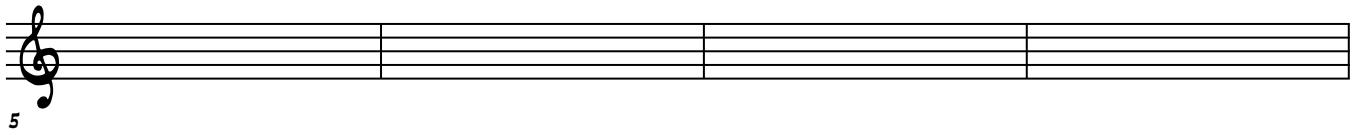
B, C, E<sup>b</sup>, G

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

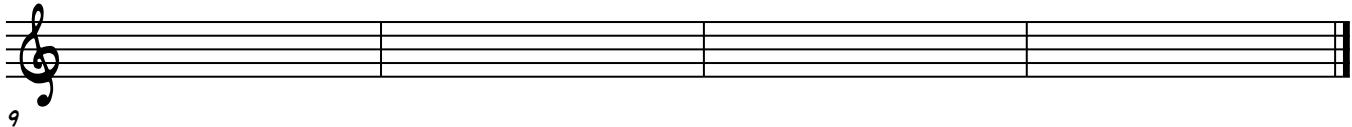


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



## LESSON 10 WORKBOOK

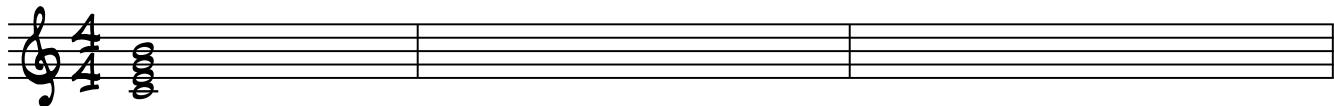
- #1 - WRITE OUT THE MODE NAME ASSOCIATED WITH THE ROMAN NUMERAL
- #2 - WRITE OUT THE CHORD SYMBOL ASSOCIATED WITH THE ROMAN NUMERAL
- #3 - WRITE OUT THE NOTES OF THE CHORD IN ROOT POSITION
- #4 - WRITE OUT THE CHARACTERISTICS OF THE MODE
- #5 - COMPLETE FOR ALL KEYS

IMAJ7 (MAJOR SCALE) IONIAN MODE

CMAJ<sup>7</sup>

II-7

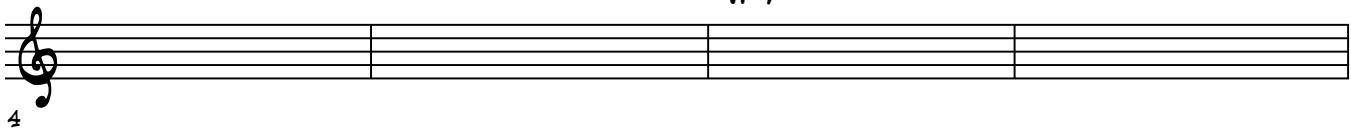
III-7



IVMAJ7

V7

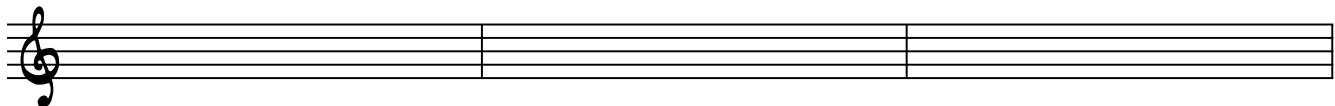
VI-7

VII-7**5**

IMAJ7 (MAJOR SCALE)

II-7

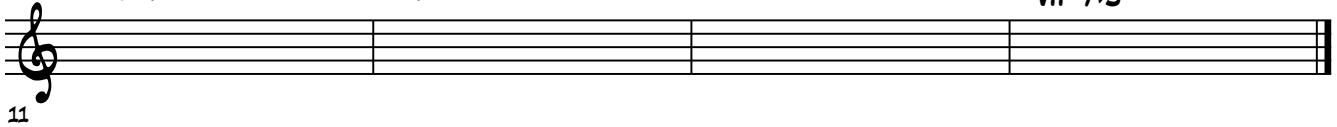
III-7



IVMAJ7

V7

VI-7

VII-7**5**

11

# LESSON 10 PRACTICE

#1 - WRITE OUT A SOLO USING CHORD TONES TO TAKE THE A-TRAIN

#2 - PLAY YOUR WRITTEN SOLO

1. 2.

5

10

14

18

22

## LESSON 10 PRACTICE

BRENDEN LOWE

#1 - WRITE OUT SOLO USING THE MODES IN C

#2 - PLAY SOLO AFTER

C MAJ<sup>7</sup>

IONIAN MODE, MAJOR SCALE

A musical staff in G clef, 4/4 time, featuring a C major chord (C-E-G) at the beginning. The staff consists of five horizontal lines and four spaces. The first note is a quarter note on the second line, followed by a half note on the first space, another half note on the second space, and a quarter note on the third line.

RH IMPROVISES, LH PLAYS CHORD - LOOP THE CHORD UNTIL YOU FEEL COMFORTABLE

A musical staff in G clef, 4/4 time, intended for right-hand improvisation. It features a bass staff below it for left-hand chords. The bass staff shows a repeating pattern of four measures: a C major chord (C-E-G) followed by a D major chord (D-F#-A), then a G major chord (G-B-D), and finally an A major chord (A-C#-E). Measure numbers 3 and 7 are indicated below the bass staff.

D-7

DORIAN MODE, b3 b7

A musical staff in G clef, 4/4 time, for a D-7 solo. It includes a bass staff below. The bass staff shows a repeating pattern of four measures: a D minor chord (D-F-A) followed by a G major chord (G-B-D), then a C major chord (C-E-G), and finally an F# major chord (F#-A-C#). Measure number 7 is indicated below the bass staff.

A musical staff in G clef, 4/4 time, for a D-7 solo. It includes a bass staff below. The bass staff shows a repeating pattern of four measures: a D minor chord (D-F-A) followed by a G major chord (G-B-D), then a C major chord (C-E-G), and finally an F# major chord (F#-A-C#). Measure number 9 is indicated below the bass staff.

E-7

PHRYGIAN MODE b2 b3 b6 b7

A musical staff in G clef, 4/4 time, for an E-7 solo. It includes a bass staff below. The bass staff shows a repeating pattern of four measures: an E minor chord (E-G-B) followed by a G major chord (G-B-D), then a C major chord (C-E-G), and finally an F# major chord (F#-A-C#). Measure number 13 is indicated below the bass staff.

A musical staff in G clef, 4/4 time, for an E-7 solo. It includes a bass staff below. The bass staff shows a repeating pattern of four measures: an E minor chord (E-G-B) followed by a G major chord (G-B-D), then a C major chord (C-E-G), and finally an F# major chord (F#-A-C#).

F MAJ<sup>7</sup>

LYDIAN MODE #4

Musical staff for F Major 7 chord in Lydian Mode #4. The staff consists of five horizontal lines. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '8'). The notes are: a quarter note on the second line, followed by three eighth notes on the first, second, and third lines respectively, ending with a half note on the fourth line.

19

Bass and guitar tabs for F Major 7 chord in Lydian Mode #4. The bass tab shows a bass line consisting of four eighth-note pairs on the E and B strings. The guitar tab shows a power chord with a 'G' above it, indicating the root note of the chord.

21

G<sup>7</sup>

MIXOLYDIAN MODE b7

Musical staff for G7 chord in Mixolydian Mode b7. The staff consists of five horizontal lines. It starts with a treble clef, a key signature of no sharps or flats, and a common time signature. The notes are: a quarter note on the second line, followed by three eighth notes on the first, second, and third lines respectively, ending with a half note on the fourth line.

25

Bass and guitar tabs for G7 chord in Mixolydian Mode b7. The bass tab shows a bass line consisting of four eighth-note pairs on the E and B strings. The guitar tab shows a power chord with a 'G' above it, indicating the root note of the chord.

27

A-7

AEOLIAN MODE b3 b6 b7

Musical staff for A-7 chord in Aeolian Mode b3 b6 b7. The staff consists of five horizontal lines. It starts with a treble clef, a key signature of one flat (A), and a common time signature. The notes are: a quarter note on the second line, followed by three eighth notes on the first, second, and third lines respectively, ending with a half note on the fourth line.

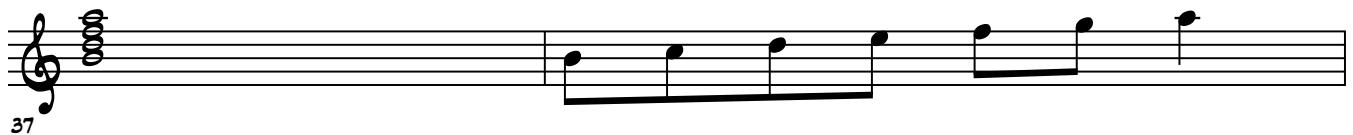
31

Bass and guitar tabs for A-7 chord in Aeolian Mode b3 b6 b7. The bass tab shows a bass line consisting of four eighth-note pairs on the E and B strings. The guitar tab shows a power chord with an 'A' above it, indicating the root note of the chord.

33

B-7b5

LOCRIAN MODE b2 b3 b5 b6 b7



A musical staff in G clef. It consists of four measures. The first measure shows a bass note B. The second measure shows a bass note C. The third measure shows a bass note D. The fourth measure shows a bass note E. Measures 2, 3, and 4 end with double bar lines.

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# Lesson 11

## LESSON 11 WORKBOOK

BRENDEN LOWE

IMPROVISING WITH MODES WHILE USING CHORD TONE GUIDES

#1 - WRITE YOUR OWN CHORD TONES IN ON BEAT 1 OF EVERY MEASURE TO USE AS GUIDE TONES WHILE YOU IMPROVISE

C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      D<sup>7</sup>      D<sup>7</sup>

D-7      G<sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>

F<sub>MAJ</sub><sup>7</sup>      F<sub>MAJ</sub><sup>7</sup>      F<sub>MAJ</sub><sup>7</sup>      F<sub>MAJ</sub><sup>7</sup>

D<sup>7</sup>      D<sup>7</sup>      D-7      G<sup>7</sup>

C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      D<sup>7</sup>      D<sup>7</sup>

D-7      G<sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>      C<sub>MAJ</sub><sup>7</sup>

## LESSON 11 WORKBOOK

BRENDEN LOWE

- #1 - WRITE THE ROMAN NUMERAL
- #2 - WRITE THE MODE
- #3 - WRITE ANY KEY CHANGES

ANALYZE THE CHORDS TO A-TRAIN

IMAJ7 (IONIAN)

CMAJ7

CMAJ7

D7

D7

**1.**

1.                   2.

5

10

14

18

22

## LESSON 11 PRACTICE

BRENDEN LOWE

A-TRAIN ANALYZED

KEY OF G

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

V7 (MIXO)

V7 (MIXO)

D<sup>7</sup>D<sup>7</sup>KEY OF II-7 (DORIAN)  
C

D-7

V7 (MIXO)

G<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

KEY OF F

II-7 (DOR)

G-7

V7 (MIXO)

C<sup>7</sup>

KEY OF F

IMAJ7 (IONIAN)

FMAJ<sup>7</sup>FMAJ<sup>7</sup>FMAJ<sup>7</sup>FMAJ<sup>7</sup>KEY OF V7 (MIXO)  
GD<sup>7</sup>

V7 (MIXO)

D<sup>7</sup>KEY OF C  
II-7 (DORIAN)

D-7

V7 (MIXO)

G<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

V7 (MIXO)

V7 (MIXO)

D<sup>7</sup>D<sup>7</sup>

KEY OF

II-7 (DORIAN)

D-7

V7 (MIXO)

G<sup>7</sup>

IMAJ7 (IONIAN)

CMAJ<sup>7</sup>

V7 (MIXO)

G<sup>7</sup>

23

## LESSON 11 WORKBOOK

WRITE OUT ALL THE V-I RESOLUTIONS IN EVERY KEY. (CHOOSE THE INVERSION YOURSELF)

#1 - WRITE IN ALL THE IMAJ7 CHORDS THAT THE V7 RESOLVES TO

G<sup>7</sup>CMAJ<sup>7</sup>C<sup>7</sup>F<sup>7</sup>

1

4 7

10

#2 - WRITE IN ALL THE V7 CHORDS THAT RESOLVE TO THEIR IMAJ7

G<sup>7</sup>CMAJ<sup>7</sup>FMAJ<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

13

16

19 22



JAZZ PIANO SCHOOL

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# Lesson 12

## LESSON 12 WORKBOOK

WRITE OUT ALL THE II-V-I RESOLUTIONS IN ALL KEYS USING ROOT TO 2ND TO ROOT INVERSIONS

D-7

G<sup>7</sup>CMAJ<sup>7</sup>

G-7

C<sup>7</sup>FMAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: a D-7 chord (two stacked eighth notes), a G<sup>7</sup> chord (two stacked eighth notes), and a CMAJ<sup>7</sup> chord (two stacked eighth notes).

C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: a C-7 chord (two stacked eighth notes), a F<sup>7</sup> chord (two stacked eighth notes), and a B<sup>b</sup>MAJ<sup>7</sup> chord (two stacked eighth notes). The measure number '5' is written below the staff.

B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: a B<sup>b</sup>-7 chord (two stacked eighth notes), an E<sup>b7</sup> chord (two stacked eighth notes), and an A<sup>b</sup>MAJ<sup>7</sup> chord (two stacked eighth notes). The measure number '9' is written below the staff.

A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>BMAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: an A<sup>b</sup>-7 chord (two stacked eighth notes), a D<sup>b7</sup> chord (two stacked eighth notes), and a G<sup>b</sup>MAJ<sup>7</sup> chord (two stacked eighth notes). The measure number '13' is written below the staff.

F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

B-7

E<sup>7</sup>A MAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: an F<sup>#</sup>-7 chord (two stacked eighth notes), a B<sup>7</sup> chord (two stacked eighth notes), and an E MAJ<sup>7</sup> chord (two stacked eighth notes). The measure number '17' is written below the staff.

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

A musical staff in common time (indicated by '4') with a treble clef. It contains three measures: an E-7 chord (two stacked eighth notes), an A<sup>7</sup> chord (two stacked eighth notes), and a D MAJ<sup>7</sup> chord (two stacked eighth notes). The measure number '21' is written below the staff.

## LESSON 12 WORKBOOK

WRITE OUT ALL THE II-V-I RESOLUTIONS IN ALL KEYS USING 1ST TO 3RD TO 1ST INVERSIONS

D-7

G<sup>7</sup>C MAJ<sup>7</sup>

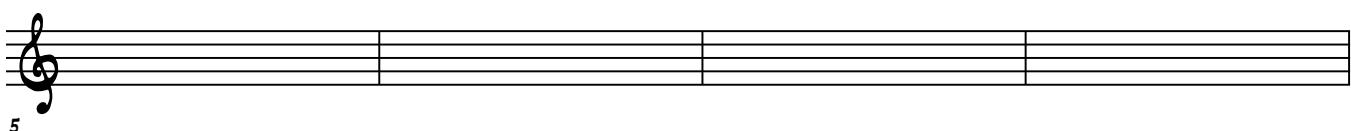
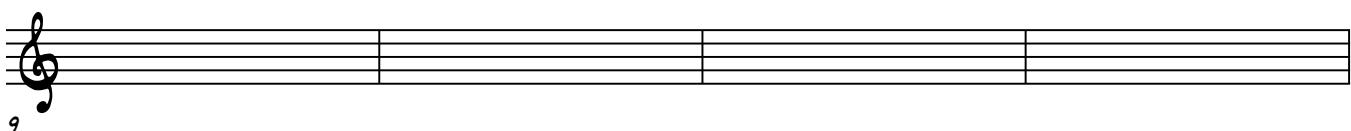
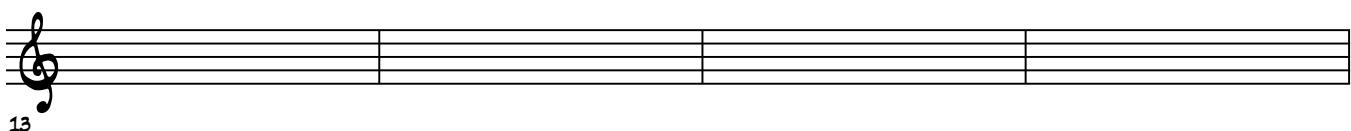
G-7

C<sup>7</sup>F MAJ<sup>7</sup>

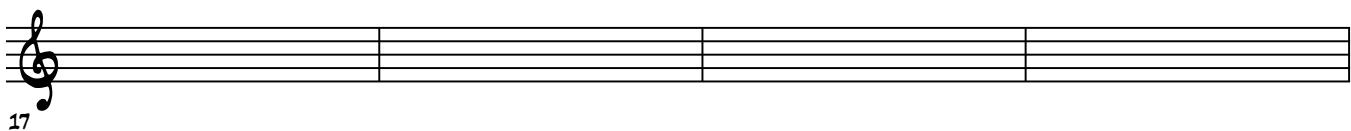
C-7

F<sup>7</sup>B<sup>b</sup> MAJ<sup>7</sup>

F-7

B<sup>b7</sup>E<sup>b</sup> MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup> MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup> MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup> MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>B MAJ<sup>7</sup>F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

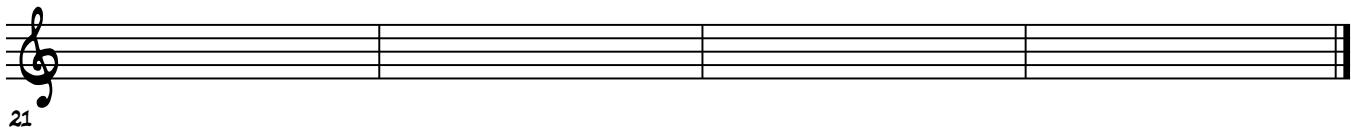
B-7

E<sup>7</sup>A MAJ<sup>7</sup>

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

## LESSON 12 WORKBOOK

WRITE OUT ALL THE II-V-I RESOLUTIONS IN ALL KEYS USING 2ND TO ROOT TO 2ND INVERSIONS

D-7

G<sup>7</sup>CMAJ<sup>7</sup>

G-7

C<sup>7</sup>FMAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It contains four measures. Measure 1 starts with a D-7 chord (D, F#, A, C). Measure 2 starts with a G7 chord (G, B, D, E). Measure 3 starts with a Cmaj7 chord (C, E, G, B). Measures 1-3 are in first inversion. Measure 4 is empty.

C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>

A musical staff in E major (no sharps or flats) with a common time signature. It contains four measures. Measure 5 starts with a C-7 chord (C, E, G, B). Measure 6 starts with an F7 chord (F, A, C, D). Measure 7 starts with a B<sup>b</sup>maj7 chord (B<sup>b</sup>, D, F, A). Measures 5-7 are in first inversion. Measure 8 is empty.

B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>

A musical staff in A major (three sharps) with a common time signature. It contains four measures. Measure 9 starts with an A<sup>b</sup>-7 chord (A<sup>b</sup>, C, E, G). Measure 10 starts with a D<sup>b7</sup> chord (D<sup>b</sup>, F, A, C). Measure 11 starts with a G<sup>b</sup>maj7 chord (G<sup>b</sup>, B, D, F). Measures 9-11 are in first inversion. Measure 12 is empty.

A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>BMAJ<sup>7</sup>

A musical staff in B major (two sharps) with a common time signature. It contains four measures. Measure 13 starts with a F<sup>#</sup>-7 chord (F<sup>#</sup>, A, C, E). Measure 14 starts with a B7 chord (B, D, F, G). Measure 15 starts with an Emaj7 chord (E, G, B, D). Measures 13-15 are in first inversion. Measure 16 is empty.

F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

B-7

E<sup>7</sup>AMAJ<sup>7</sup>

A musical staff in E major (no sharps or flats) with a common time signature. It contains four measures. Measure 17 starts with an E-7 chord (E, G, B, D). Measure 18 starts with an A7 chord (A, C, E, G). Measure 19 starts with a Dmaj7 chord (D, F, A, C). Measures 17-19 are in first inversion. Measure 20 is empty.

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

A-7

D<sup>7</sup>GMAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It contains one measure. Measure 21 starts with a Gmaj7 chord (G, B, D, E).

## LESSON 12 WORKBOOK

WRITE OUT ALL THE II-V-I RESOLUTIONS IN ALL KEYS USING 3RD TO 1ST TO 3RD INVERSIONS

D-7

G<sup>7</sup>CMAJ<sup>7</sup>

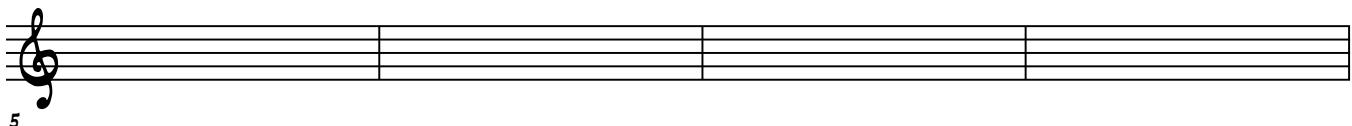
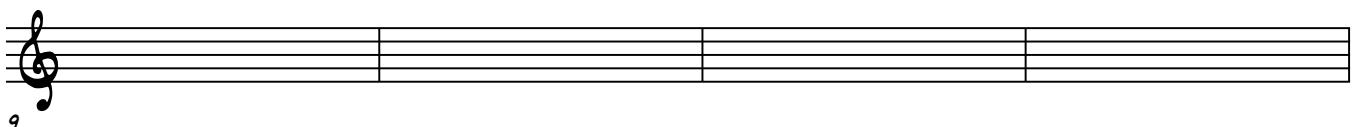
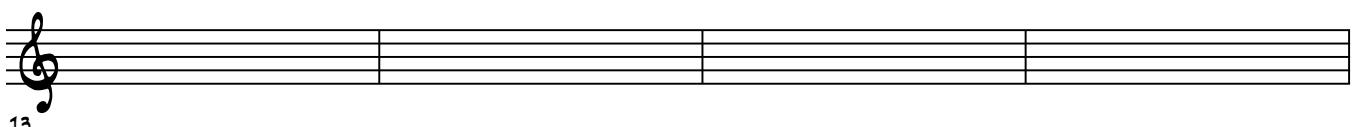
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

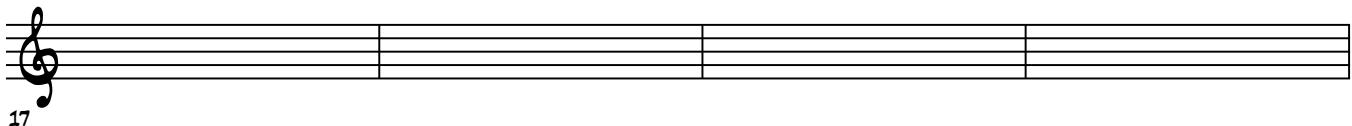
C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>BMAJ<sup>7</sup>F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

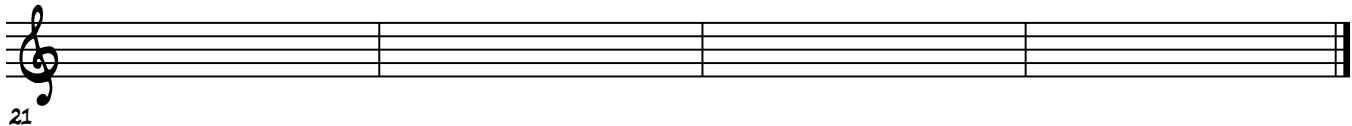
B-7

E<sup>7</sup>A MAJ<sup>7</sup>

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

## LESSON 12 WORKBOOK

CIRCLE ALL OF THE 251'S IN TAKE THE A-TRAIN

**CMAJ<sup>7</sup>**      **CMAJ<sup>7</sup>**      **D<sup>7</sup>**      **D<sup>7</sup>**

5

10

14

18

22

## LESSON 12 PRACTICE

BRENDEN LOWE

WRITE OUT 251 SOLO'S JUST USING EIGHTH NOTES

#1 - WRITE OUT SOLO

#2 - PLAY SOLO

EXAMPLE IN C

4 D-7                      G<sup>7</sup>                      CMAJ<sup>7</sup>

4 G-7                      C<sup>7</sup>                      FMAJ<sup>7</sup>

4 C-7                      F<sup>7</sup>                      B<sup>b</sup>MAJ<sup>7</sup>

7 F-7                      B<sup>b</sup><sup>7</sup>                      E<sup>b</sup>MAJ<sup>7</sup>

10 B<sup>b</sup>-7                      E<sup>b</sup><sup>7</sup>                      A<sup>b</sup>MAJ<sup>7</sup>

13 E<sup>b</sup>-7                      A<sup>b</sup><sup>7</sup>                      D<sup>b</sup>MAJ<sup>7</sup>

16 A<sup>b</sup>-7                      D<sup>b</sup><sup>7</sup>                      G<sup>b</sup>MAJ<sup>7</sup>

19 C<sup>#</sup>-7                      F<sup>#</sup><sup>7</sup>                      BMAJ<sup>7</sup>

22

## LESSON 12 PRACTICE

 $F^{\#}-7$  $B^7$  $E\text{ MAJ}^7$ 

25

 $B-7$  $E^7$  $A\text{ MAJ}^7$ 

28

 $E-7$  $A^7$  $D\text{ MAJ}^7$ 

31

 $A-7$  $D^7$  $G\text{ MAJ}^7$ 

34

## LESSON 12 PRACTICE

BRENDEN LOWE

WRITE OUT MELODIC SOLO'S OVER 2-5-1'S IN ALL KEYS

#1 - WRITE OUT SIMPLE MELODIC IMPROV SOLOS

#2 - PLAY YOUR WRITTEN SOLOS

EXAMPLE IN C

D-7                              G<sup>7</sup>                              CMAJ<sup>7</sup>

G-7                              C<sup>7</sup>                              FMAJ<sup>7</sup>

4 C-7                              F<sup>7</sup>                              B<sup>b</sup>MAJ<sup>7</sup>

7 F-7                              B<sup>b</sup><sup>7</sup>                              E<sup>b</sup>MAJ<sup>7</sup>

10 B<sup>b</sup>-7                              E<sup>b</sup><sup>7</sup>                              A<sup>b</sup>MAJ<sup>7</sup>

13 E<sup>b</sup>-7                              A<sup>b</sup><sup>7</sup>                              D<sup>b</sup>MAJ<sup>7</sup>

16 A<sup>b</sup>-7                              D<sup>b</sup><sup>7</sup>                              G<sup>b</sup>MAJ<sup>7</sup>

19 C<sup>#</sup>-7                              F<sup>#</sup><sup>7</sup>                              BMAJ<sup>7</sup>

22

## LESSON 12 PRACTICE

 $F^{\#}-7$  $B^7$  $E\text{ MAJ}^7$ 

25

 $B-7$  $E^7$  $A\text{ MAJ}^7$ 

28

 $E-7$  $A^7$  $D\text{ MAJ}^7$ 

31

 $A-7$  $D^7$  $G\text{ MAJ}^7$ 

34

## LESSON 12 PRACTICE

BRENDEN LOWE

- #1 - A LITTLE BIT OF SPACE
- #2 - MODERATE AMOUNT OF SPACE
- #3 - A LOT OF SPACE
- #4 - PLAY ALL SOLO'S

WRITE OUT SOLO'S USING THE FOLLOWING TEXTURES BELOW

EXAMPLE IN C

D-7                    G<sup>7</sup>                    C<sub>MAJ</sub><sup>7</sup>

G-7                    C<sup>7</sup>                    F<sub>MAJ</sub><sup>7</sup>

4                    C-7                    F<sup>7</sup>                    B<sup>b</sup><sub>MAJ</sub><sup>7</sup>

7                    F-7                    B<sup>b7</sup>                    E<sup>b</sup><sub>MAJ</sub><sup>7</sup>

10                    B<sup>b</sup>-7                    E<sup>b7</sup>                    A<sup>b</sup><sub>MAJ</sub><sup>7</sup>

13                    E<sup>b</sup>-7                    A<sup>b7</sup>                    D<sup>b</sup><sub>MAJ</sub><sup>7</sup>

16                    A<sup>b</sup>-7                    D<sup>b7</sup>                    G<sup>b</sup><sub>MAJ</sub><sup>7</sup>

19                    C<sup>#</sup>-7                    F<sup>#7</sup>                    B<sub>MAJ</sub><sup>7</sup>

22

## LESSON 12 PRACTICE

 $F^{\#}-7$  $B^7$  $E\text{ MAJ}^7$ 

25

 $B-7$  $E^7$  $A\text{ MAJ}^7$ 

28

 $E-7$  $A^7$  $D\text{ MAJ}^7$ 

31

 $A-7$  $D^7$  $G\text{ MAJ}^7$ 

34



JAZZ PIANO SCHOOL

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# Lesson 13

## LESSON 13 WORKBOOK

## MELODIC MINOR SCALES

BRENDEN LOWE

WRITE OUT YOUR C MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a quarter note on the first line, followed by a sharp sign indicating the key signature. The staff ends with a vertical bar line and a quarter note on the second line.

F MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '3' is written below the staff.

B♭ MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '5' is written below the staff.

E♭ MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '7' is written below the staff.

A♭ MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '9' is written below the staff.

D♭ MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '11' is written below the staff.

G♭ MELODIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a quarter note on the first line, followed by a sharp sign. The staff ends with a vertical bar line and a quarter note on the second line. The number '13' is written below the staff.

B MAJOR MELODIC MINOR GOING UP

DOWN



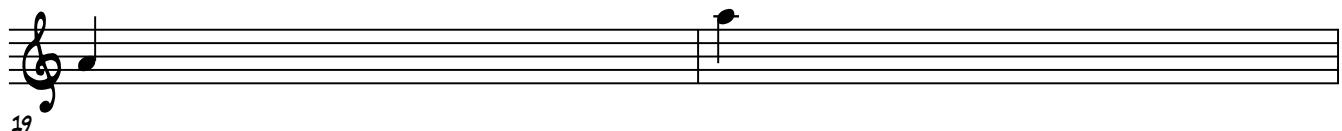
E MELODIC MINOR SCALE GOING UP

DOWN



A MELODIC MINOR SCALE GOING UP

DOWN



D MELODIC MINOR SCALE GOING UP

DOWN



G MELODIC MINOR SCALE GOING UP

DOWN



## LESSON 13 WORKBOOK

BRENDEN LOWE

## HARMONIC MINOR SCALES

WRITE OUT YOUR C HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a sharp sign indicating the key signature. The staff ends with a vertical bar line and a note on the fourth line.

F HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '3' is written below the staff.

B♭ HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a double sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '5' is written below the staff.

E♭ HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a double sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '7' is written below the staff.

A♭ HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a double sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '9' is written below the staff.

D♭ HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a double sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '11' is written below the staff.

G♭ HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef and common time (4/4). It starts with a note on the second line, followed by a double sharp sign. The staff ends with a vertical bar line and a note on the fourth line. The number '13' is written below the staff.

B HARMONIC MELODIC MINOR GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a note on the first line, then a short vertical line indicating a rest or change in direction. The staff ends with a vertical bar line.

E HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a note on the first line, then a short vertical line indicating a rest or change in direction. The staff ends with a vertical bar line.

A HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a note on the first line, then a short vertical line indicating a rest or change in direction. The staff ends with a vertical bar line.

D HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a note on the first line, then a short vertical line indicating a rest or change in direction. The staff ends with a vertical bar line.

G HARMONIC MINOR SCALE GOING UP

DOWN

A musical staff in G clef. It starts with a note on the second line, followed by a note on the first line, then a short vertical line indicating a rest or change in direction. The staff ends with a vertical bar line.

## LESSON 13 PRACTICE

BRENDEN LOWE

#1 - QUARTER NOTES

#2 - 8THS &amp; QUARTERS

#3 - TRIPLETS

#4 - TRIPLETS &amp; QUARTERS

#5 - QUARTER NOTE TRIPLETS

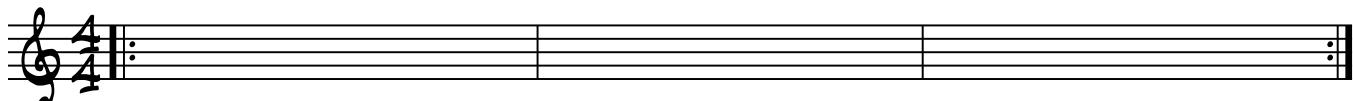
#6 - TRIPLETS, QUARTER, 8THS

#7 - 16THS

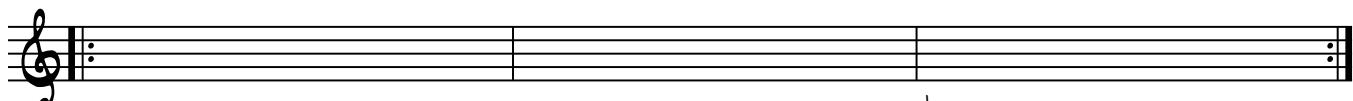
#8 - 16THS, TRIPLETS, QUARTERS, 8THS

WRITE OUT SOLOS FOR ALL OF THE FOLLOWING RHYTHMIC TEXTURES

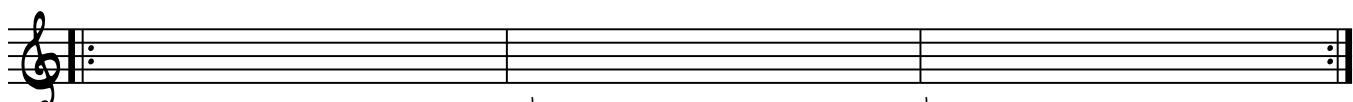
D-7

G<sup>7</sup>CMAJ<sup>7</sup>

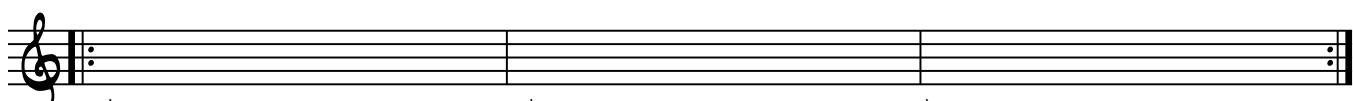
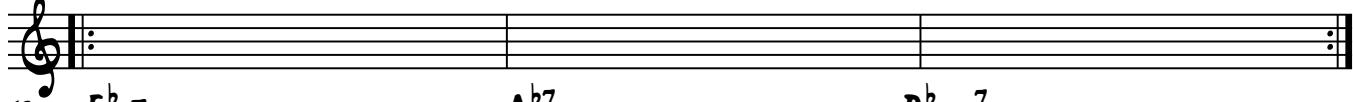
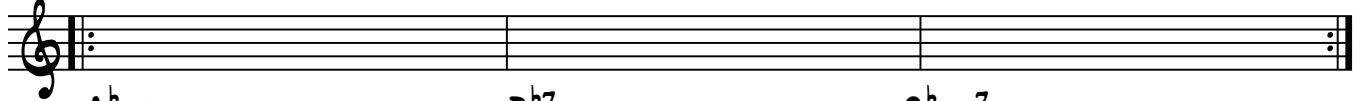
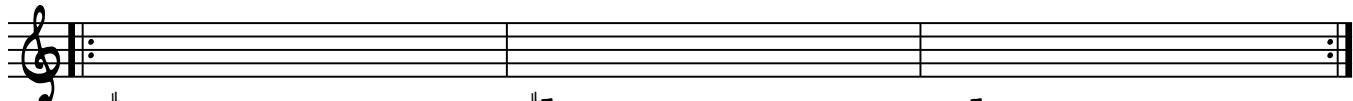
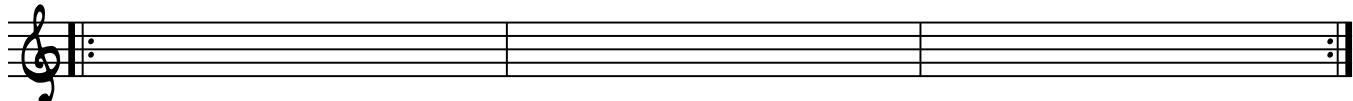
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

F-7

B<sup>b</sup><sup>7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b</sup><sup>7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b</sup><sup>7</sup>D<sup>b</sup>MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b</sup><sup>7</sup>G<sup>b</sup>MAJ<sup>7</sup>D<sup>b</sup>-7G<sup>b</sup><sup>7</sup>BMAJ<sup>7</sup>

22

## LESSON 13 PRACTICE

 $F^{\#}-7$  $B^7$  $E\text{ MAJ}^7$ 

25

 $B-7$  $E^7$  $A\text{ MAJ}^7$ 

28

 $E-7$  $A^7$  $D\text{ MAJ}^7$ 

31

 $A-7$  $D^7$  $G\text{ MAJ}^7$ 

34

# LESSON 13 WORKBOOK

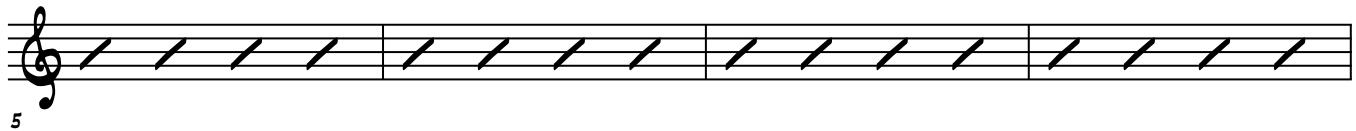
BRENDEN LOWE

## C BLUES CHORDS

#1 WRITE THE CHORDS IN FOR A C BLUES THEN WRITE THE CORRECT ROMAN NUMERAL OVER TOP OF THE CHORD

I7

C7

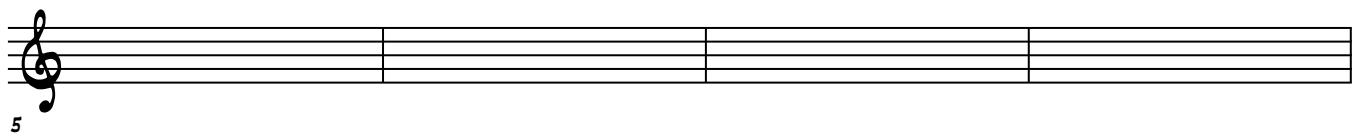
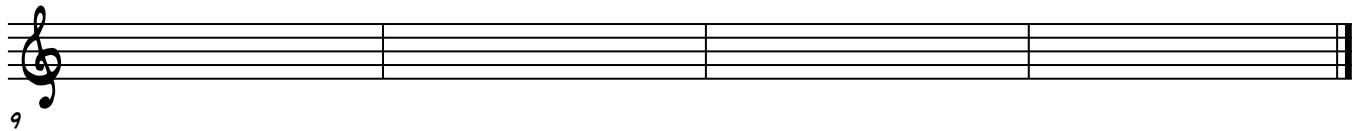


## LESSON 13 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD 1ST INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 1ST INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

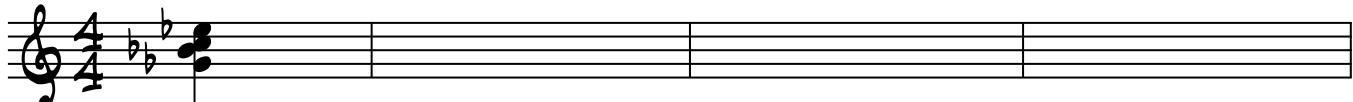
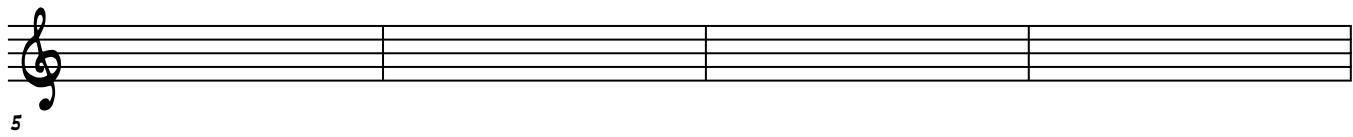
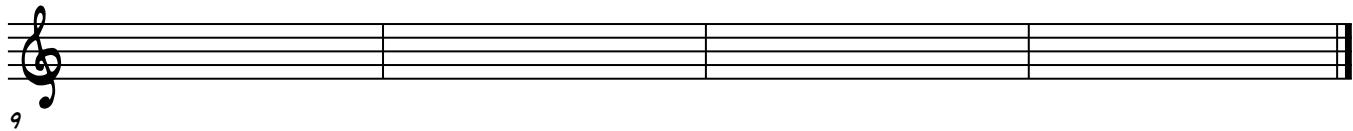
C- $\flat$ 7 $\flat$ 5F- $\flat$ 7 $\flat$ 5B $\flat$ -7 $\flat$ 5E $\flat$ -7 $\flat$ 5E $\flat$  G $\flat$  B $\flat$ , CA $\flat$ -7 $\flat$ 5D $\flat$ -7 $\flat$ 5G $\flat$ -7 $\flat$ 5B-7 $\flat$ 5E-7 $\flat$ 5A-7 $\flat$ 5D-7 $\flat$ 5G-7 $\flat$ 5

## LESSON 13 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD 2ND INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 2ND INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

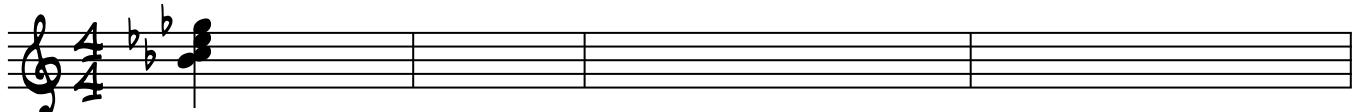
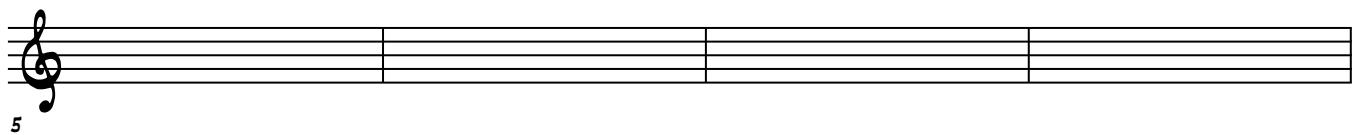
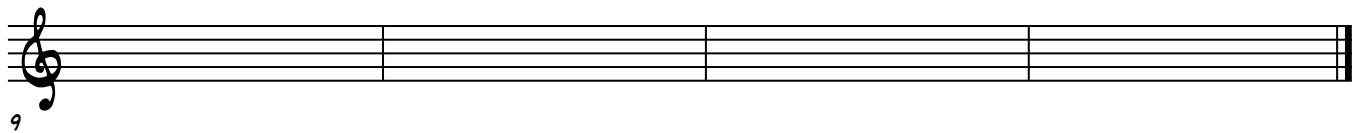
C- $\flat$ 7 $\flat$ 5F- $\flat$ 7 $\flat$ 5B $\flat$ -7 $\flat$ 5E $\flat$ -7 $\flat$ 5G $\flat$  B $\flat$ , C, E $\flat$ A $\flat$ -7 $\flat$ 5D $\flat$ -7 $\flat$ 5G $\flat$ -7 $\flat$ 5B-7 $\flat$ 5E-7 $\flat$ 5A-7 $\flat$ 5D-7 $\flat$ 5G-7 $\flat$ 5

## LESSON 13 WORKBOOK

BRENDEN LOWE

MINOR 7TH  $\flat$ 5 CHORD 3RD INVERSION

#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN 3RD INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $\flat$ 7 $\flat$ 5F- $\flat$ 7 $\flat$ 5B $\flat$ -7 $\flat$ 5E $\flat$ -7 $\flat$ 5B $\flat$ , C, E $\flat$ , G $\flat$ A $\flat$ -7 $\flat$ 5D $\flat$ -7 $\flat$ 5G $\flat$ -7 $\flat$ 5B-7 $\flat$ 5E-7 $\flat$ 5A-7 $\flat$ 5D-7 $\flat$ 5G-7 $\flat$ 5

# LESSON 13 WORKBOOK

BRENDEN LOWE

## MINOR 7TH $\flat$ 5 CHORD ROOT POSITION

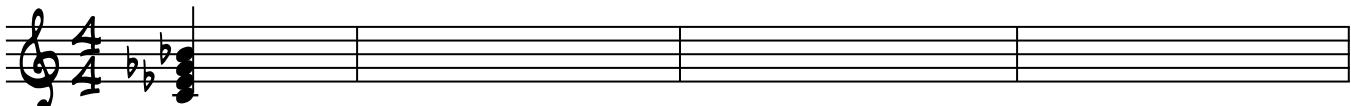
#1 DRAW THE NOTES TO EACH MINOR 7TH  $\flat$ 5 CHORD IN ROOT POSITION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C- $7\flat$ 5

F- $7\flat$ 5

B $\flat$ - $7\flat$ 5

E $\flat$ - $7\flat$ 5



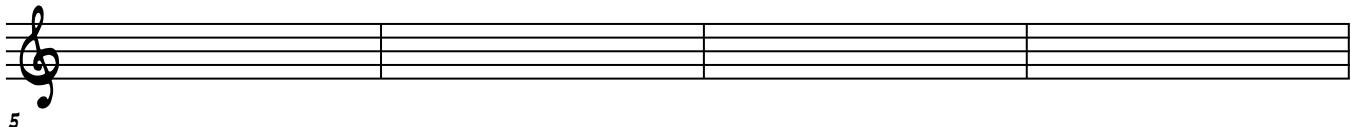
C E $\flat$  G $\flat$  B $\flat$

A $\flat$ - $7\flat$ 5

D $\flat$ - $7\flat$ 5

G $\flat$ - $7\flat$ 5

B- $7\flat$ 5

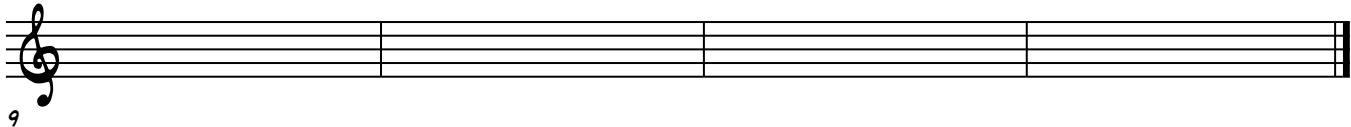


E- $7\flat$ 5

A- $7\flat$ 5

D- $7\flat$ 5

G- $7\flat$ 5



# LESSON 13 WORKBOOK

BRENDEN LOWE

## MINOR MAJOR 7TH CHORD 1ST INVERSION

#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 1ST INVERSION AND WRITE THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7



F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7

E<sup>b</sup> G B C

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

5

E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7

9

# LESSON 13 WORKBOOK

BRENDEN LOWE

## MINOR MAJOR 7TH CHORD 2ND INVERSION

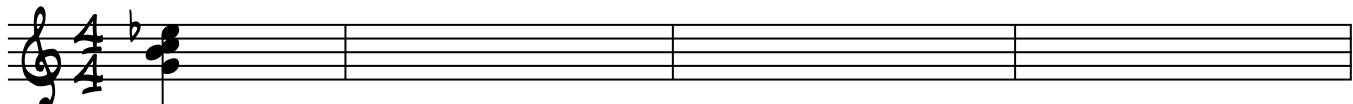
#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 2ND INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7



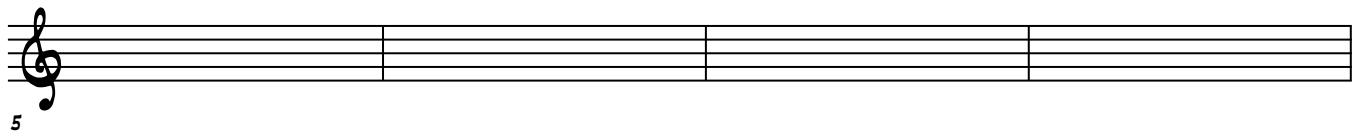
G B C E<sup>b</sup>

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

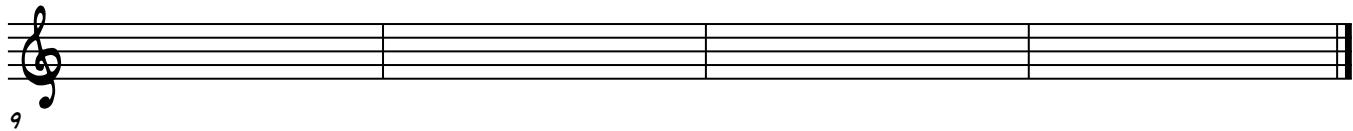


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



# LESSON 13 WORKBOOK

BRENDEN LOWE

## MINOR MAJOR 7TH CHORD 3RD INVERSION

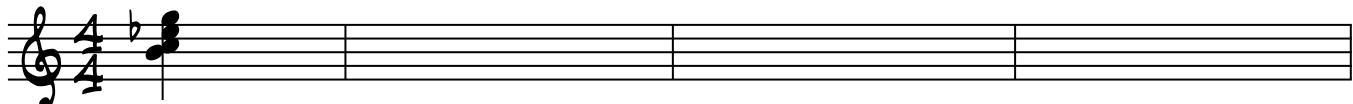
#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN 3RD INVERSION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7



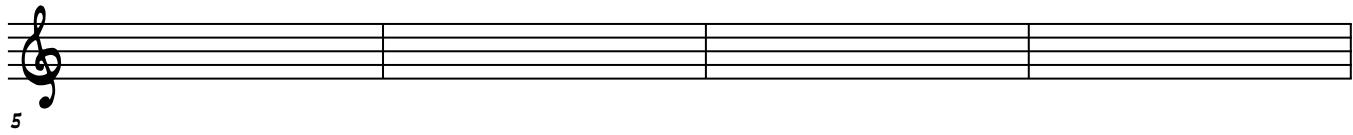
B C E<sup>b</sup> G

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

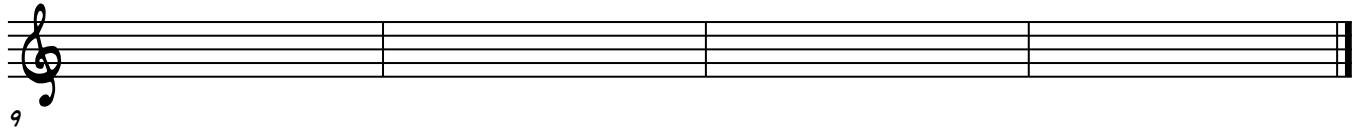


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



# LESSON 13 WORKBOOK

BRENDEN LOWE

## MINOR MAJOR 7TH CHORD ROOT POSITION

#1 DRAW THE NOTES TO EACH MINOR MAJOR 7TH CHORD IN ROOT POSITION AND WRITE  
THE NAME OF EACH NOTE IN THE CHORD BELOW

C-MAJ7

F-MAJ7

B<sup>b</sup>-MAJ7

E<sup>b</sup>-MAJ7



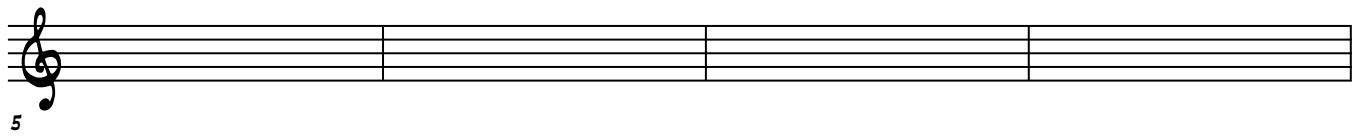
C E<sup>b</sup> G B

A<sup>b</sup>-MAJ7

D<sup>b</sup>-MAJ7

G<sup>b</sup>-MAJ7

B-MAJ7

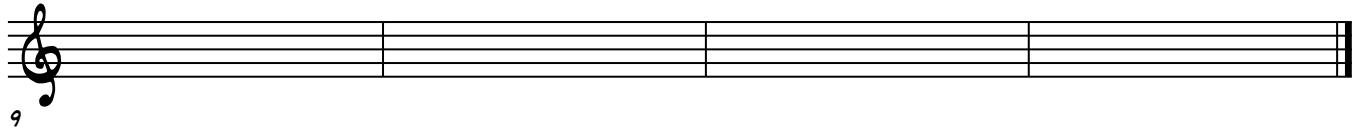


E-MAJ7

A-MAJ7

D-MAJ7

G-MAJ7



## LESSON 13 WORKBOOK

WRITE OUT ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS USING 1ST TO 3RD TO 1ST INVERSIONS

D-7(b5)

G<sup>7</sup>

C-MAJ7

G-7(b5)

C<sup>7</sup>

F-MAJ7

C-7(b5)

F<sup>7</sup>B<sup>b</sup>-MAJ7

F-7(b5)

B<sup>b7</sup>E<sup>b</sup>-MAJ7

B<sup>b</sup>-7(b5)E<sup>b7</sup>A<sup>b</sup>-MAJ7E<sup>b</sup>-7(b5)A<sup>b7</sup>D<sup>b</sup>-MAJ7

A<sup>b</sup>-7(b5)D<sup>b7</sup>G<sup>b</sup>-MAJ7C<sup>#</sup>-7(b5)F<sup>#7</sup>

B-MAJ7

F<sup>#</sup>-7(b5)B<sup>7</sup>

E-MAJ7

B-7(b5)

E<sup>7</sup>

A-MAJ7

E-7(b5)

A<sup>7</sup>

D-MAJ7

A-7(b5)

D<sup>7</sup>

G-MAJ7

## LESSON 13 WORKBOOK

WRITE OUT ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS USING 2ND TO ROOT TO 2ND INVERSIONS

D-7(b5)

G<sup>7</sup>

C-MAJ7

G-7(b5)

C<sup>7</sup>

F-MAJ7

1

C-7(b5)

F<sup>7</sup>B<sup>b</sup>-MAJ7

F-7(b5)

B<sup>b7</sup>E<sup>b</sup>-MAJ7

5

B<sup>b</sup>-7(b5)E<sup>b7</sup>A<sup>b</sup>-MAJ7E<sup>b</sup>-7(b5)A<sup>b7</sup>D<sup>b</sup>-MAJ7

9

A<sup>b</sup>-7(b5)D<sup>b7</sup>G<sup>b</sup>-MAJ7C<sup>#</sup>-7(b5)F<sup>#7</sup>

B-MAJ7

13

F<sup>#</sup>-7(b5)B<sup>7</sup>

E-MAJ7

B-7(b5)

E<sup>7</sup>

A-MAJ7

17

E-7(b5)

A<sup>7</sup>

D-MAJ7

A-7(b5)

D<sup>7</sup>

G-MAJ7

21

## LESSON 13 WORKBOOK

WRITE OUT ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS USING 3RD TO 1ST TO 3RD INVERSIONS

D-7(b5)      G<sup>7</sup>      C-MAJ7      G-7(b5)      C<sup>7</sup>      F-MAJ7

C-7(b5)      F<sup>7</sup>      B<sup>b</sup>-MAJ7      F-7(b5)      B<sup>b7</sup>      E<sup>b</sup>-MAJ7

B<sup>b</sup>-7(b5)      E<sup>b7</sup>      A<sup>b</sup>-MAJ7      E<sup>b</sup>-7(b5)      A<sup>b7</sup>      D<sup>b</sup>-MAJ7

A<sup>b</sup>-7(b5)      D<sup>b7</sup>      G<sup>b</sup>-MAJ7      C<sup>#</sup>-7(b5)      F<sup>#7</sup>      B-MAJ7

F<sup>#</sup>-7(b5)      B<sup>7</sup>      E-MAJ7      B-7(b5)      E<sup>7</sup>      A-MAJ7

E-7(b5)      A<sup>7</sup>      D-MAJ7      A-7(b5)      D<sup>7</sup>      G-MAJ7

## LESSON 13 WORKBOOK

WRITE OUT ALL THE MINOR II-V-I RESOLUTIONS IN ALL KEYS USING ROOT TO 2MD TO ROOT INVERSIONS

D-7(b5)

G<sup>7</sup>

C-MAJ7

G-7(b5)

C<sup>7</sup>

F-MAJ7

1

C-7(b5)

F<sup>7</sup>B<sup>b</sup>-MAJ7

F-7(b5)

B<sup>b7</sup>E<sup>b</sup>-MAJ7

5

B<sup>b</sup>-7(b5)E<sup>b7</sup>A<sup>b</sup>-MAJ7E<sup>b</sup>-7(b5)A<sup>b7</sup>D<sup>b</sup>-MAJ7

9

A<sup>b</sup>-7(b5)D<sup>b7</sup>G<sup>b</sup>-MAJ7C<sup>#</sup>-7(b5)F<sup>#7</sup>

B-MAJ7

13

F<sup>#</sup>-7(b5)B<sup>7</sup>

E-MAJ7

B-7(b5)

E<sup>7</sup>

A-MAJ7

17

E-7(b5)

A<sup>7</sup>

D-MAJ7

A-7(b5)

D<sup>7</sup>

G-MAJ7

21



JAZZ PIANO SCHOOL

*Learning Freedom*

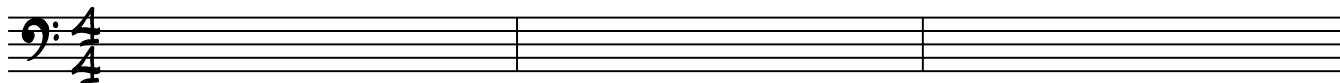
# Lesson 14

## LESSON 14 PRACTICE

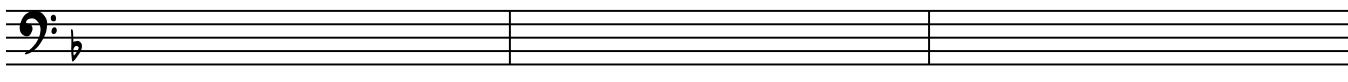
BRENDEN LOWE

WRITE OUT BASS LINES THROUGH ALL THE 2-5-1'S

D-7

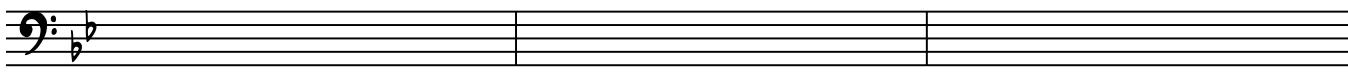
G<sup>7</sup>C MAJ<sup>7</sup>

G-7

C<sup>7</sup>F MAJ<sup>7</sup>

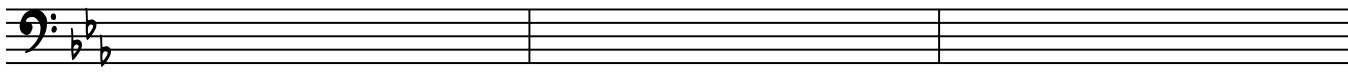
4

C-7

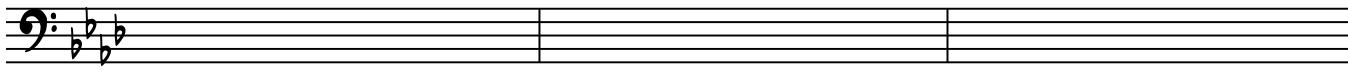
F<sup>7</sup>B<sup>b</sup> MAJ<sup>7</sup>

7

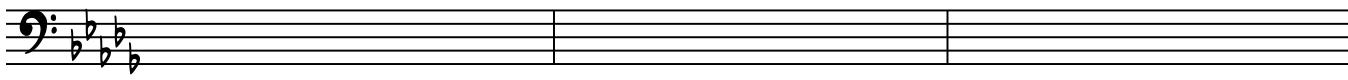
F-7

B<sup>b</sup><sup>7</sup>E<sup>b</sup> MAJ<sup>7</sup>

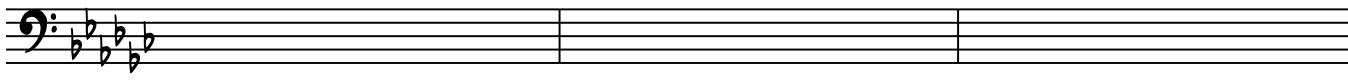
10

B<sup>b</sup>-7E<sup>b</sup><sup>7</sup>A<sup>b</sup> MAJ<sup>7</sup>

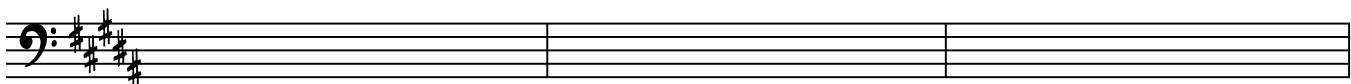
13

E<sup>b</sup>-7A<sup>b</sup><sup>7</sup>D<sup>b</sup> MAJ<sup>7</sup>

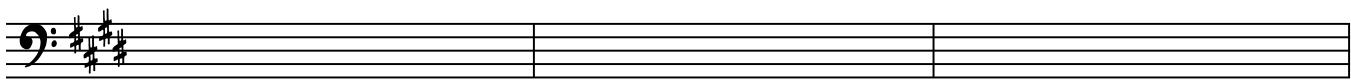
16

A<sup>b</sup>-7D<sup>b</sup><sup>7</sup>G<sup>b</sup> MAJ<sup>7</sup>

19

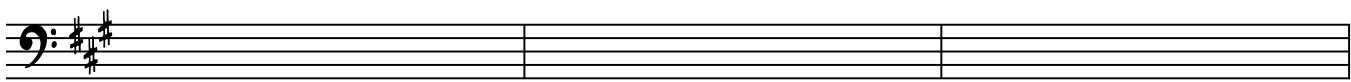
C<sup>#</sup>-7F<sup>#</sup>7B MAJ<sup>7</sup>

22

F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

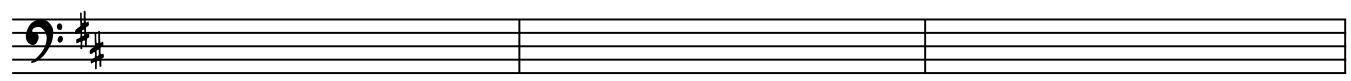
25

B-7

E<sup>7</sup>A MAJ<sup>7</sup>

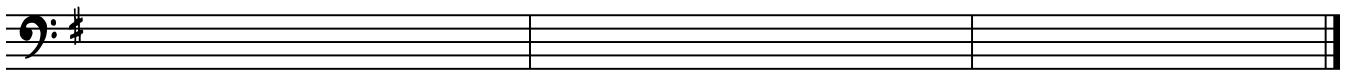
28

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

31

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

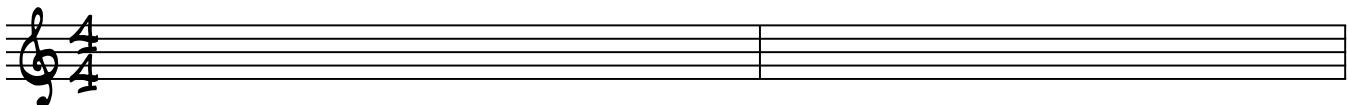
34

## LESSON 14 PRACTICE

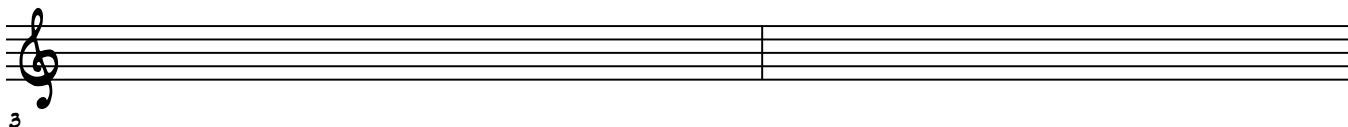
BRENDEN LOWE

WRITE OUT THE BLUES SCALES IN EVERY KEY

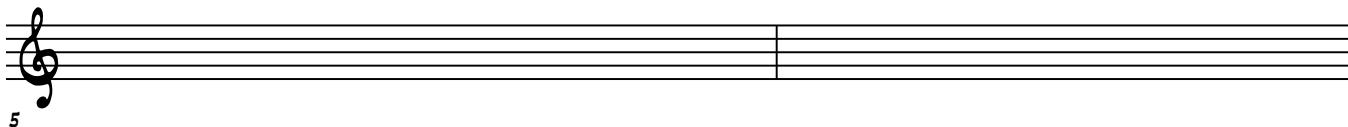
C BLUES SCALE



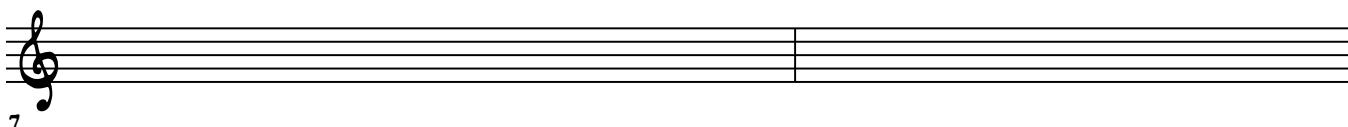
F BLUES SCALE



B♭ BLUES SCALE



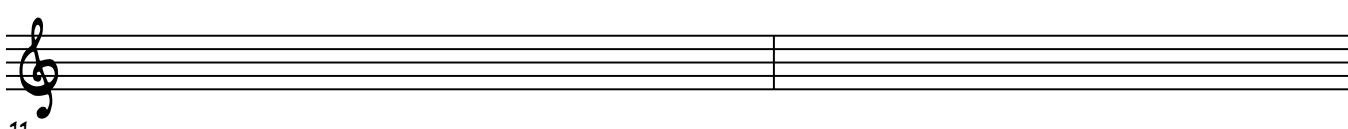
E♭ BLUES SCALE

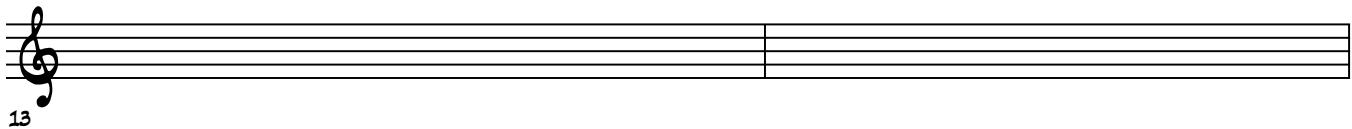
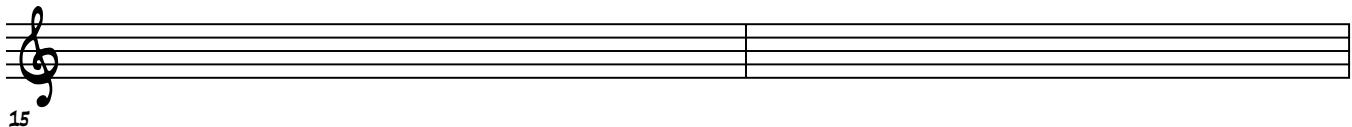
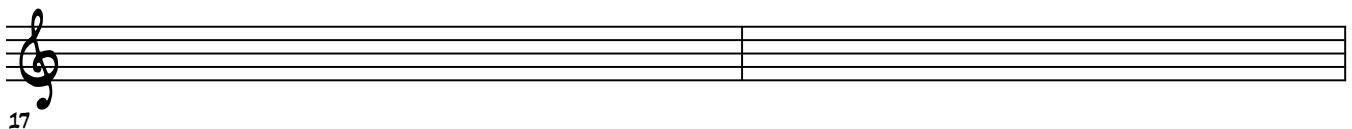


A♭ BLUES SCALE



D♭ BLUES SCALE



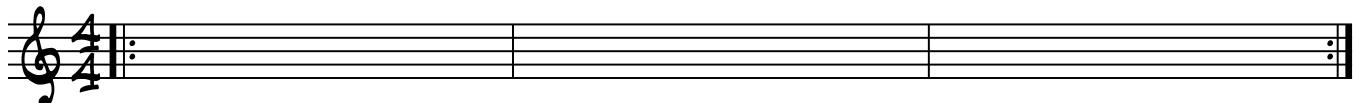
**G<sup>b</sup> BLUES SCALE****B BLUES SCALE****E BLUES SCALE****A BLUES SCALE****D BLUES SCALE****G BLUES SCALE**

## LESSON 14 PRACTICE

BRENDEN LOWE

WRITE OUT MOTIFS USING RHYTHMS THROUGH EACH 2-5-1. PLAY THEM AFTER

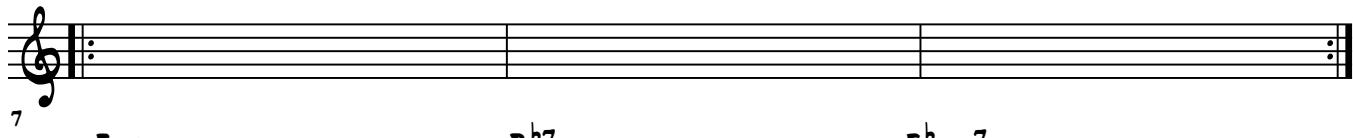
D-7

G<sup>7</sup>CMAJ<sup>7</sup>

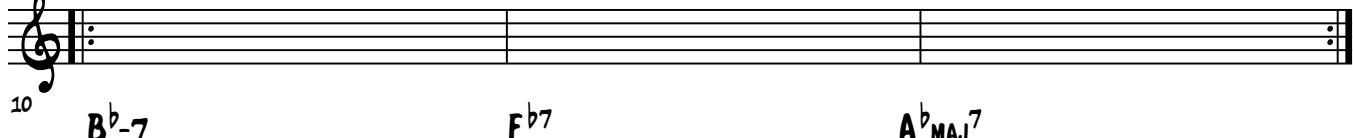
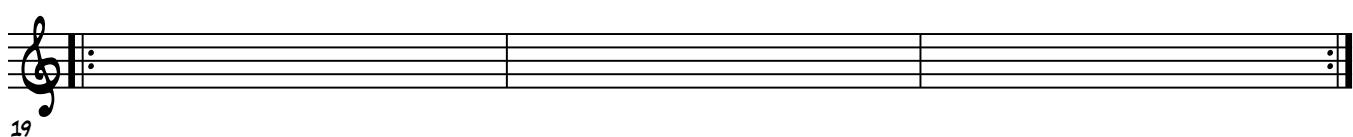
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

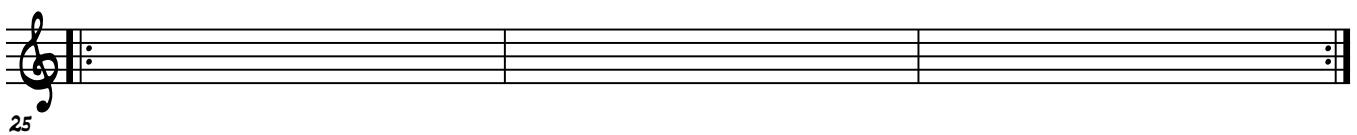
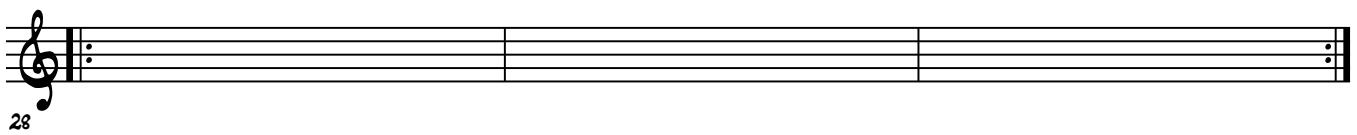
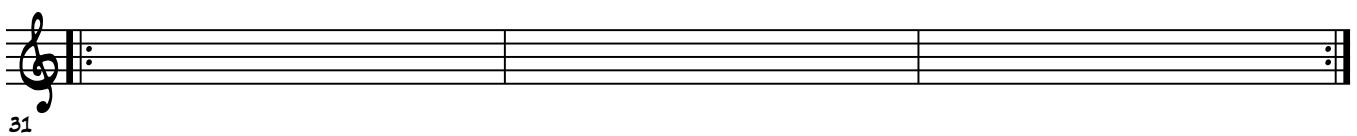
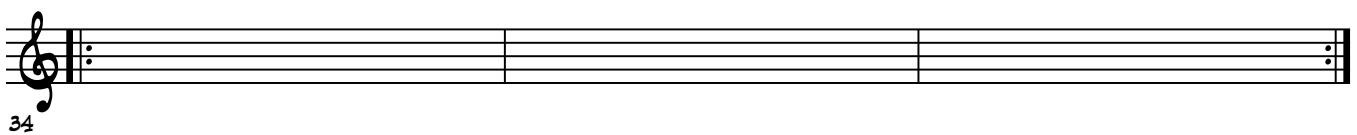
C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

F-7

B<sup>b</sup><sup>7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b</sup><sup>7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b</sup><sup>7</sup>D<sup>b</sup>MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b</sup><sup>7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#</sup><sup>7</sup>BMAJ<sup>7</sup>

22

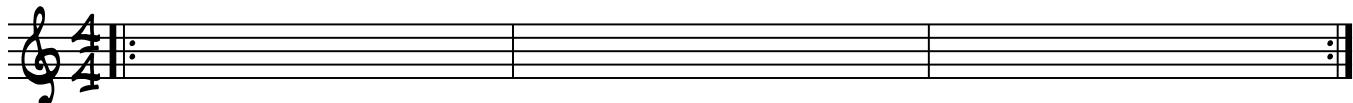
**F<sup>#</sup>-7****B<sup>7</sup>****E MAJ<sup>7</sup>****B-7****E<sup>7</sup>****A MAJ<sup>7</sup>****E-7****A<sup>7</sup>****D MAJ<sup>7</sup>****A-7****D<sup>7</sup>****G MAJ<sup>7</sup>**

## LESSON 14 PRACTICE

BRENDEN LOWE

WRITE OUT MOTIFS THROUGH EACH 2-5-1. PLAY THEM AFTER

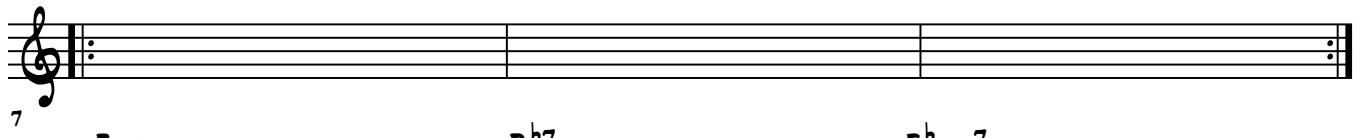
D-7

G<sup>7</sup>CMAJ<sup>7</sup>

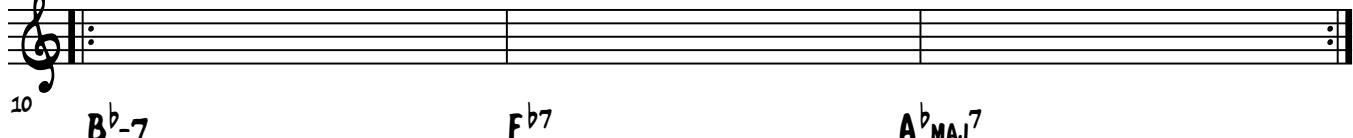
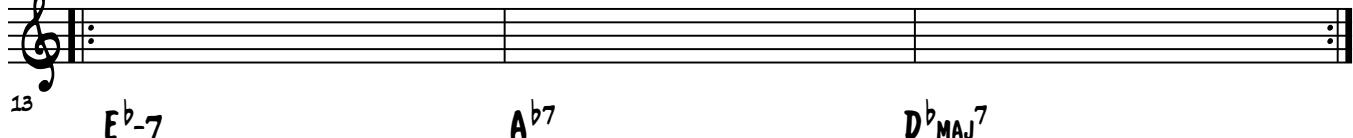
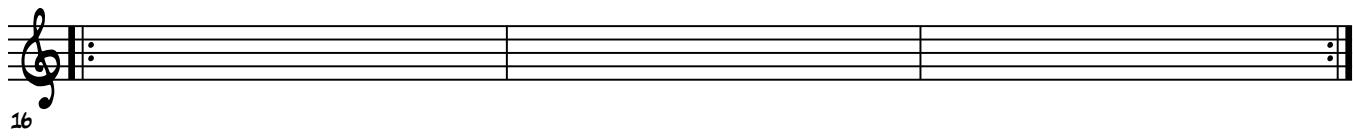
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

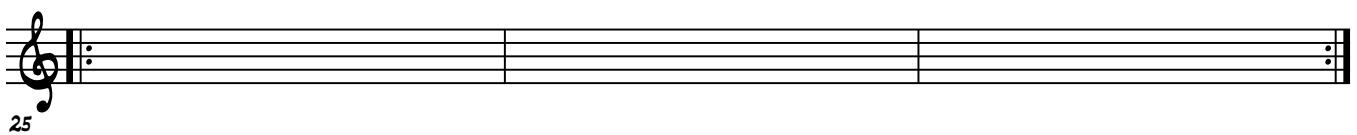
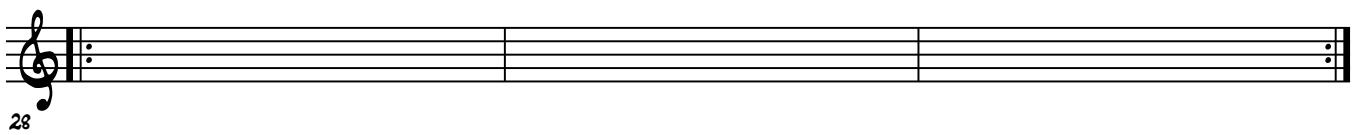
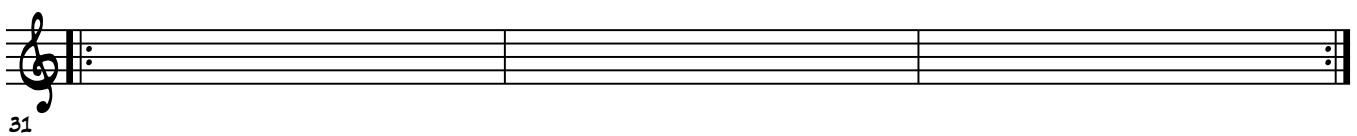
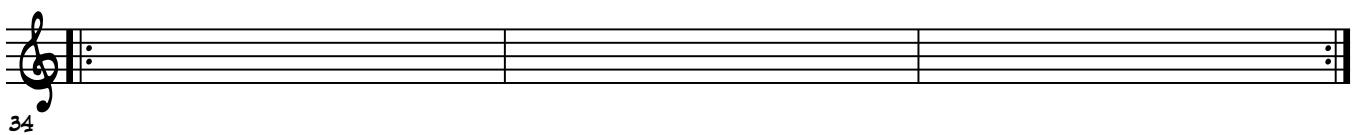
F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>

Ab-7

D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>BMAJ<sup>7</sup>

22

**F<sup>#</sup>-7****B<sup>7</sup>****E MAJ<sup>7</sup>****B-7****E<sup>7</sup>****A MAJ<sup>7</sup>****E-7****A<sup>7</sup>****D MAJ<sup>7</sup>****A-7****D<sup>7</sup>****G MAJ<sup>7</sup>**



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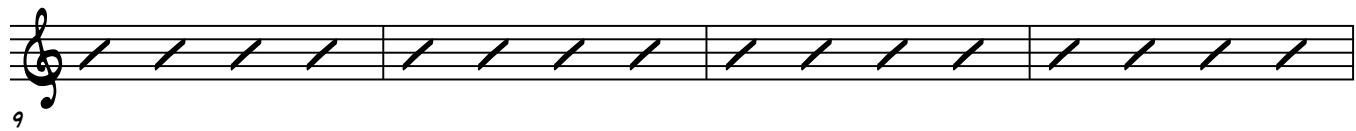
# Lesson 15

## LESSON 15 PRACTICE

BRENDEN LOWE

WRITE OUT THE BIRD BLUES CHORDS FOR ALL KEYS

KEY OF C



KEY OF F



KEY OF B<sub>b</sub>

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

KEY OF E<sub>b</sub>

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

KEY OF A<sub>b</sub>

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

KEY OF D<sub>b</sub>

Three staves of musical notation in Key of D-flat (two flats). Each staff consists of five horizontal lines. The first staff begins at measure 61, the second at 65, and the third at 69. All staves feature a treble clef and a key signature of two flats.

KEY OF G<sub>b</sub>

Three staves of musical notation in Key of G-flat (one flat). Each staff consists of five horizontal lines. The first staff begins at measure 73, the second at 77, and the third at 81. All staves feature a treble clef and a key signature of one flat.

## KEY OF B

Three staves of musical notation in Key of B (no sharps or flats). Each staff consists of five horizontal lines. The first staff begins at measure 85, the second at 89, and the third at 93. All staves feature a treble clef and a key signature of no sharps or flats.

## KEY OF E

Three staves of musical notation in Key of E major (three sharps). The first staff starts at measure 97. The second staff starts at measure 101. The third staff starts at measure 105. Each staff consists of four measures of eighth notes.

## KEY OF A

Three staves of musical notation in Key of A major (two sharps). The first staff starts at measure 109. The second staff starts at measure 113. The third staff starts at measure 117. Each staff consists of four measures of eighth notes.

## KEY OF D

Three staves of musical notation in Key of D major (one sharp). The first staff starts at measure 121. The second staff starts at measure 125. The third staff starts at measure 129. Each staff consists of four measures of eighth notes.

KEY OF G

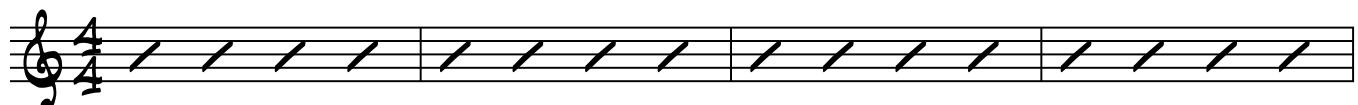


## LESSON 15 PRACTICE

BRENDEN LOWE

WRITE OUT THE JAZZ BLUES CHORDS FOR ALL KEYS

KEY OF C



KEY OF F



KEY OF B<sub>b</sub>

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, B-flat key signature (two flats), and common time. It consists of four measures of quarter notes.

KEY OF E<sub>b</sub>

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, E-flat key signature (three flats), and common time. It consists of four measures of quarter notes.

KEY OF A<sub>b</sub>

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

A musical staff in G clef, A-flat key signature (one flat), and common time. It consists of four measures of quarter notes.

KEY OF D<sub>b</sub>

Three staves of musical notation in Key of D-flat (two flats). Each staff consists of five horizontal lines. The first staff begins at measure 61. The second staff begins at measure 65. The third staff begins at measure 69. All staves feature a treble clef and a key signature of two flats.

KEY OF G<sub>b</sub>

Three staves of musical notation in Key of G-flat (one flat). Each staff consists of five horizontal lines. The first staff begins at measure 73. The second staff begins at measure 77. The third staff begins at measure 81. All staves feature a treble clef and a key signature of one flat.

## KEY OF B

Three staves of musical notation in Key of B (no sharps or flats). Each staff consists of five horizontal lines. The first staff begins at measure 85. The second staff begins at measure 89. The third staff begins at measure 93. All staves feature a treble clef and a key signature of no sharps or flats.

## KEY OF E

Three staves of musical notation in Key of E major (3 sharps). The notation consists of vertical eighth-note strokes on a staff with a treble clef and a key signature of three sharps. Measure numbers 97, 101, and 105 are indicated below the first, second, and third staves respectively.

## KEY OF A

Three staves of musical notation in Key of A major (2 sharps). The notation consists of vertical eighth-note strokes on a staff with a treble clef and a key signature of two sharps. Measure numbers 109, 113, and 117 are indicated below the first, second, and third staves respectively.

## KEY OF D

Three staves of musical notation in Key of D major (1 sharp). The notation consists of vertical eighth-note strokes on a staff with a treble clef and a key signature of one sharp. Measure numbers 121, 125, and 129 are indicated below the first, second, and third staves respectively.

KEY OF G

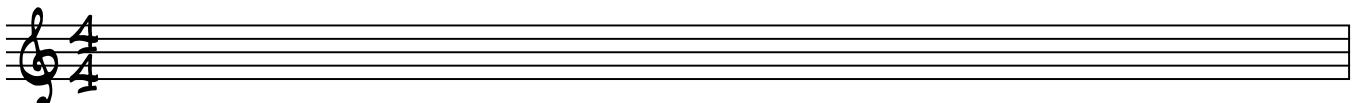


# LESSON 15 PRACTICE

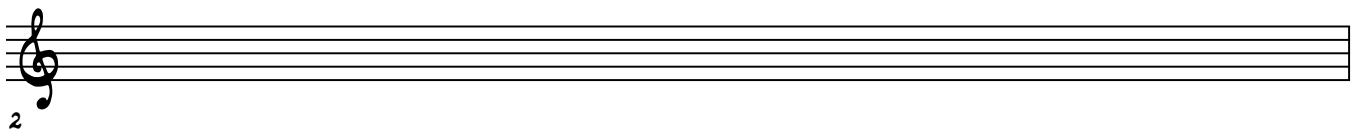
BRENDEN LOWE

WRITE YOUR OWN LH COMPING RHYTHMS TO PRACTICE OVER 2-5-1'S

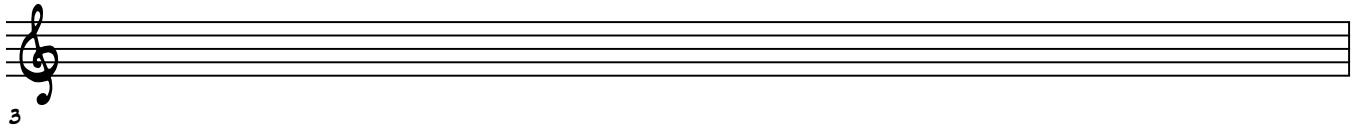
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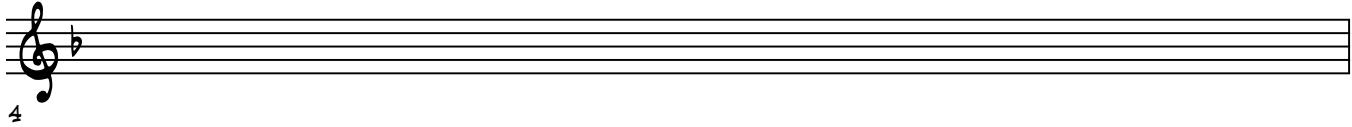
#2



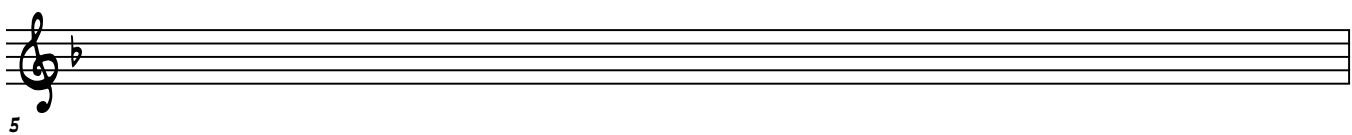
#3



#4



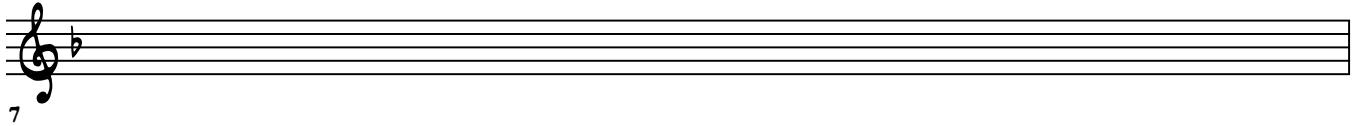
#5



#6



#7



#8

8

D-7                    G<sup>7</sup>                    C<sub>MAJ</sub><sup>7</sup>

9                    G-7                    C<sup>7</sup>                    F<sub>MAJ</sub><sup>7</sup>

12                    C-7                    F<sup>7</sup>                    B<sub>b</sub><sub>MAJ</sub><sup>7</sup>

15                    F-7                    B<sup>b7</sup>                    E<sub>b</sub><sub>MAJ</sub><sup>7</sup>

18                    B<sup>b</sup>-7                    E<sup>b7</sup>                    A<sub>b</sub><sub>MAJ</sub><sup>7</sup>

21                    E<sup>b</sup>-7                    A<sup>b7</sup>                    D<sub>b</sub><sub>MAJ</sub><sup>7</sup>

24                    A<sup>b</sup>-7                    D<sup>b7</sup>                    G<sub>b</sub><sub>MAJ</sub><sup>7</sup>

27

## LESSON 15 PRACTICE

3

C<sup>#</sup>-7F<sup>#</sup>7B MAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It consists of three measures of eighth-note patterns. The first measure starts at measure 30.

F<sup>#</sup>-7B<sup>7</sup>E MAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It consists of three measures of eighth-note patterns. The first measure starts at measure 33.

B-7

E<sup>7</sup>A MAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It consists of three measures of eighth-note patterns. The first measure starts at measure 36.

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

A musical staff in G major (one sharp) with a common time signature. It consists of three measures of eighth-note patterns. The first measure starts at measure 39.

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

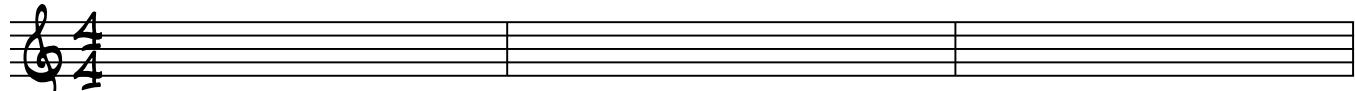
A musical staff in G major (one sharp) with a common time signature. It consists of three measures of eighth-note patterns. The first measure starts at measure 42.

## LESSON 15 PRACTICE

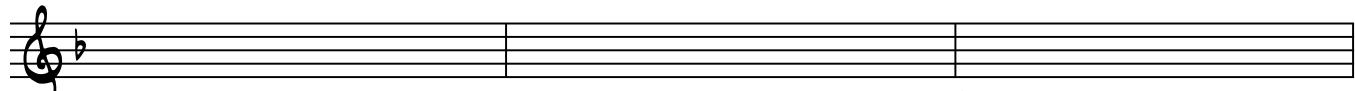
BRENDEN LOWE

WRITE OUT THE ROOTLESS VOICINGS IN ALL KEYS

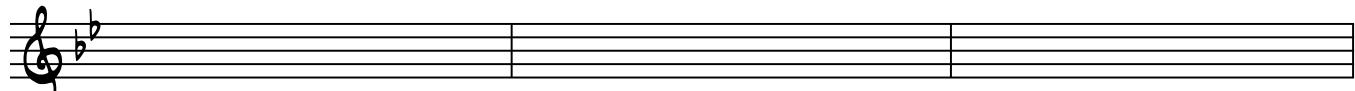
D-7

G<sup>7</sup>CMAJ<sup>7</sup>

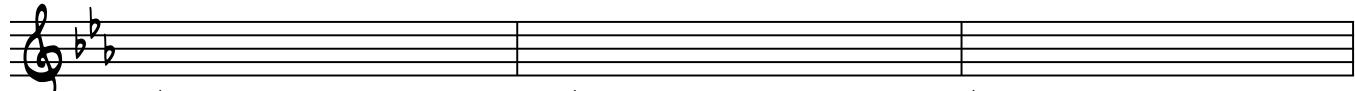
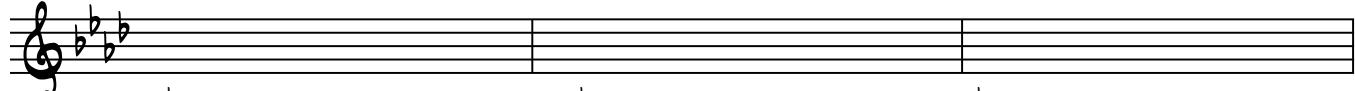
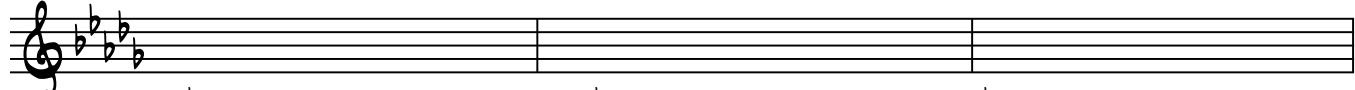
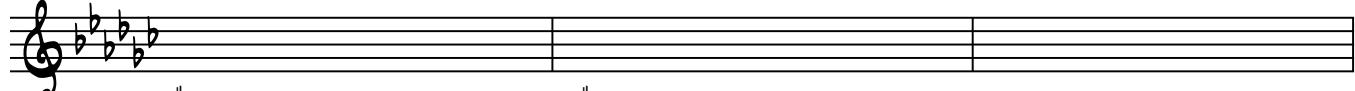
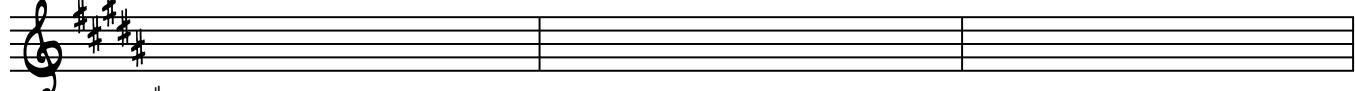
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

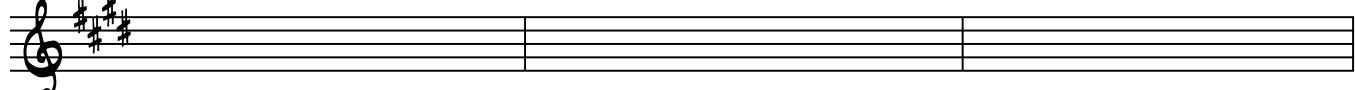
C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

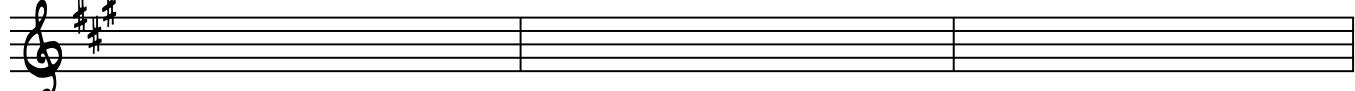
F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>D<sup>b</sup>-7G<sup>b7</sup>BMAJ<sup>7</sup>

G-7

B<sup>7</sup>EMAJ<sup>7</sup>

B-7

E<sup>7</sup>AMAJ<sup>7</sup>

28

E-7

A<sup>7</sup>D MAJ<sup>7</sup>

31

A-7

D<sup>7</sup>G MAJ<sup>7</sup>

34



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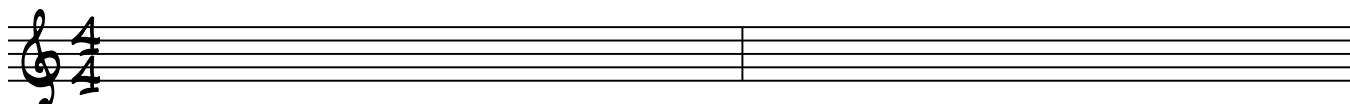
# Lesson 16

## LESSON 16 MIXOLYDIAN MODE PRACTICE

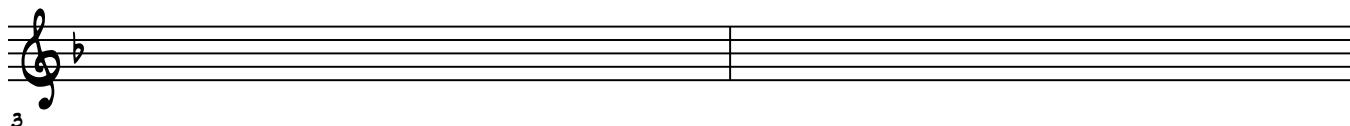
BRENDEN LOWE

WRITE OUT ALL THE MIXOLYDIAN MODES

C MIXO



F MIXO



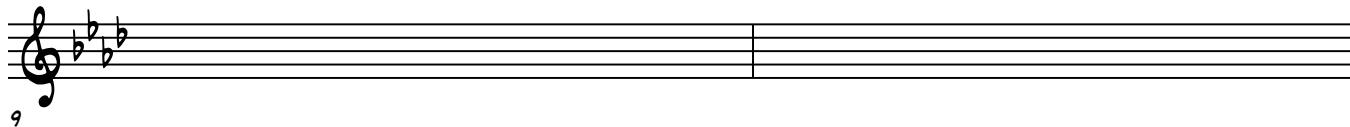
B♭ MIXO



E♭ MIXO



A♭ MIXO



D♭ MIXO



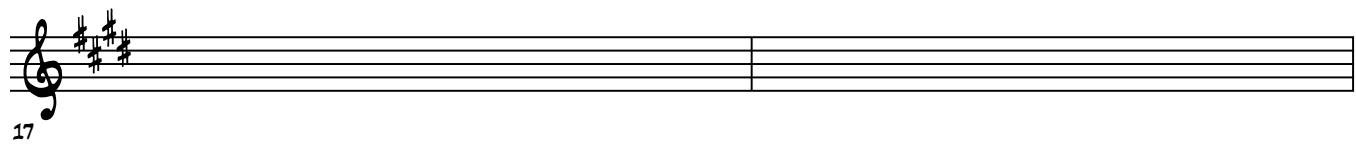
G♭ MIXO



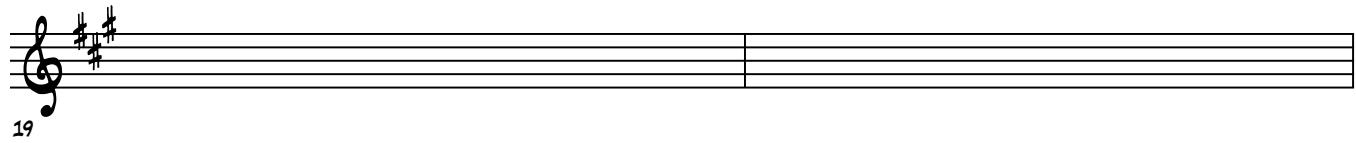
B MIXO



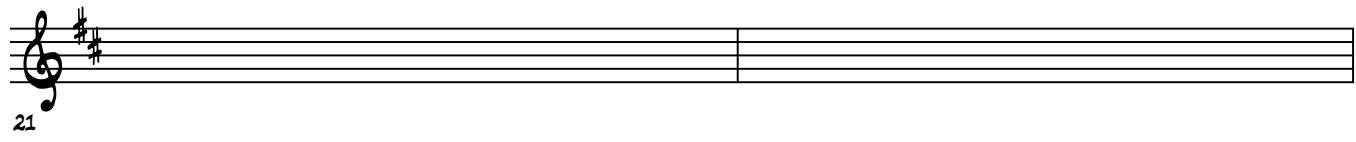
E Mixo



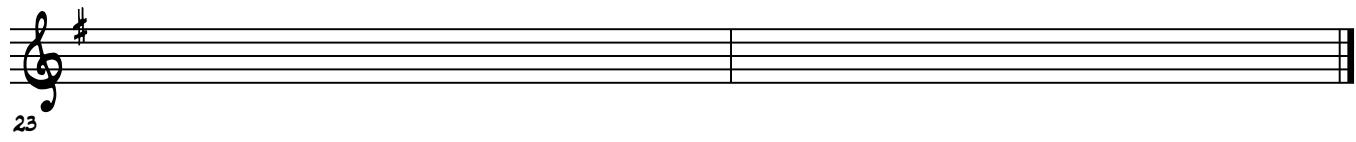
A Mixo



D Mixo



G Mixo

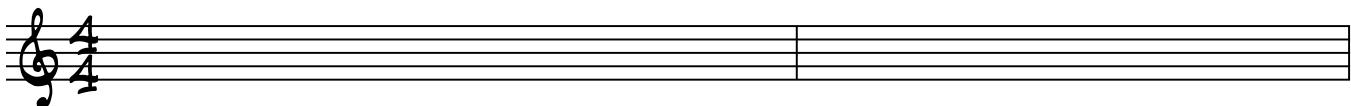


# LESSON 16 FULL MAJOR BLUES SCALE PRACTICE

WRITE OUT ALL THE FULL MAJOR BLUES SCALES IN ALL KEYS

BRENDEN LOWE

C FULL MAJOR BLUES SCALE



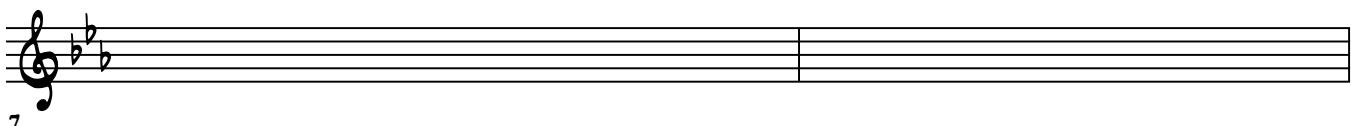
F FULL MAJOR BLUES SCALE



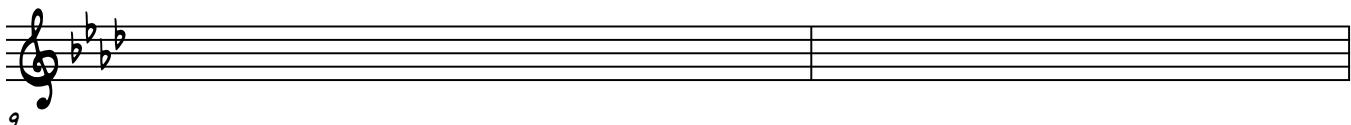
B♭ FULL MAJOR BLUES SCALE



E♭ FULL MAJOR BLUES SCALE



A♭ FULL MAJOR BLUES SCALE



D♭ FULL MAJOR BLUES SCALE



**G♭ FULL MAJOR BLUES SCALE**

A musical staff starting with a G扁 clef. It has four sharps: F# (on the 5th line), C# (on the 4th line), G# (on the 3rd space), and D# (on the 2nd space). The staff ends with a vertical bar line.

**B FULL MAJOR BLUES SCALE**

A musical staff starting with a G clef. It has five sharps: D# (on the 5th line), A# (on the 4th line), E# (on the 3rd space), B# (on the 2nd space), and F# (on the 1st line). The staff ends with a vertical bar line.

**E FULL MAJOR BLUES SCALE**

A musical staff starting with a G clef. It has four sharps: A# (on the 5th line), E# (on the 4th line), B# (on the 3rd space), and F# (on the 2nd space). The staff ends with a vertical bar line.

**A FULL MAJOR BLUES SCALE**

A musical staff starting with a G clef. It has three sharps: E# (on the 5th line), B# (on the 4th line), and F# (on the 3rd space). The staff ends with a vertical bar line.

**D FULL MAJOR BLUES SCALE**

A musical staff starting with a G clef. It has two sharps: B# (on the 5th line) and F# (on the 4th line). The staff ends with a vertical bar line.

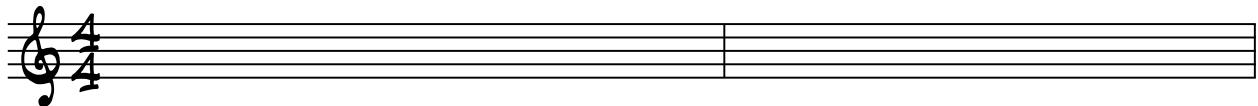
**G FULL MAJOR BLUES SCALE**

A musical staff starting with a G clef. It has one sharp: F# (on the 5th line). The staff ends with a vertical bar line.

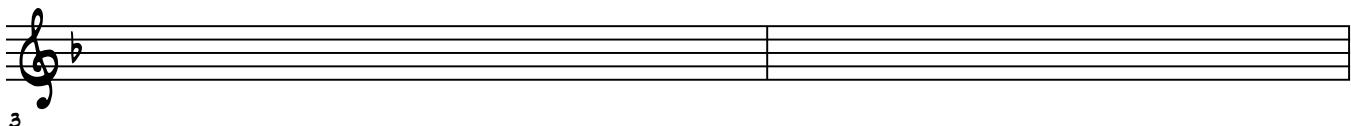
# LESSON 16 MAJOR 6TH BLUES SCALE PRACTICE

WRITE OUT ALL MAJOR 6TH BLUES SCALES

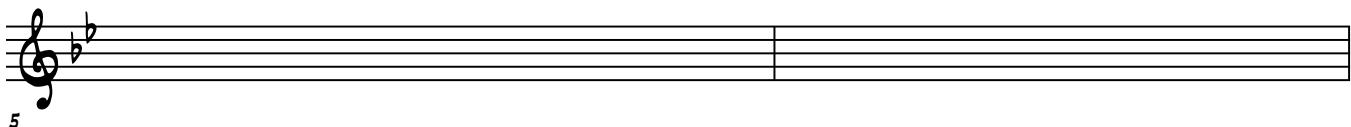
C MAJ 6TH BLUES SCALE



F MAJ 6TH BLUES SCALE



B♭ MAJ 6TH BLUES SCALE



E♭ MAJ 6TH BLUES SCALE



A♭ MAJ 6TH BLUES SCALE



D♭ MAJ 6TH BLUES SCALE



## LESSON 16 MAJOR 6TH BLUES SCALE PRACTICE

**G<sub>b</sub> MAJ 6TH BLUES SCALE**

A musical staff in G-flat major (two flats) with a common time signature. It features a treble clef, a key signature of two flats, and five horizontal lines. The staff begins with a note on the fourth line.

**B MAJ 6TH BLUES SCALE**

A musical staff in B major (one sharp) with a common time signature. It features a treble clef, a key signature of one sharp, and five horizontal lines. The staff begins with a note on the second line.

**E MAJ 6TH BLUES SCALE**

A musical staff in E major (no sharps or flats) with a common time signature. It features a treble clef, a key signature of no sharps or flats, and five horizontal lines. The staff begins with a note on the third line.

**A MAJ 6TH BLUES SCALE**

A musical staff in A major (two sharps) with a common time signature. It features a treble clef, a key signature of two sharps, and five horizontal lines. The staff begins with a note on the first line.

**D MAJ 6TH BLUES SCALE**

A musical staff in D major (one sharp) with a common time signature. It features a treble clef, a key signature of one sharp, and five horizontal lines. The staff begins with a note on the second line.

**G MAJ 6TH BLUES SCALE**

A musical staff in G major (no sharps or flats) with a common time signature. It features a treble clef, a key signature of no sharps or flats, and five horizontal lines. The staff begins with a note on the third line.

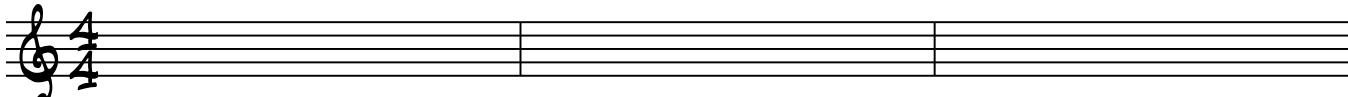
## LESSON 16 PRACTICE

BRENDEN LOWE

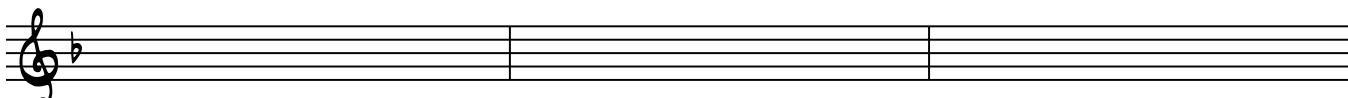
WRITE OUT THE ROOTLESS VOICINGS STRUCTURE 2 IN ALL KEYS

#1 - RH ALONE

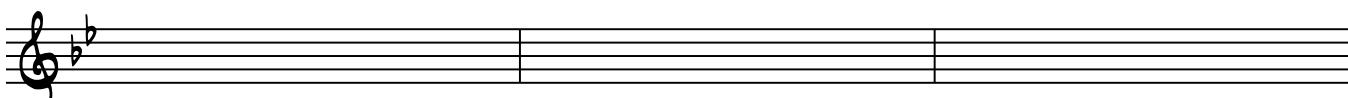
D-7

G<sup>7</sup>CMAJ<sup>7</sup>

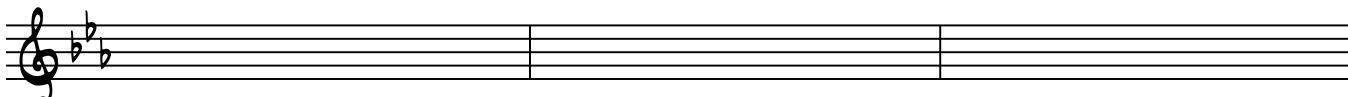
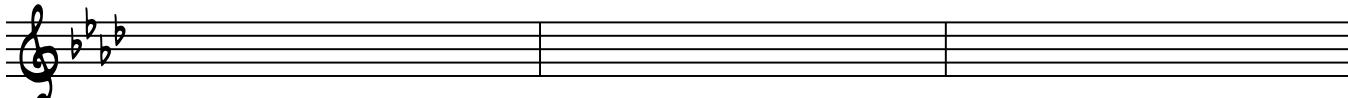
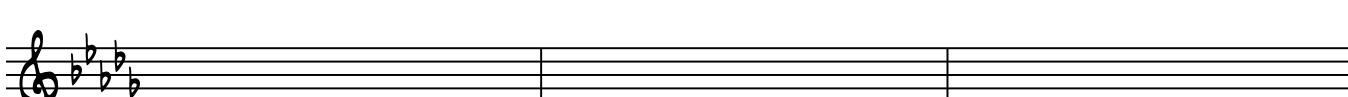
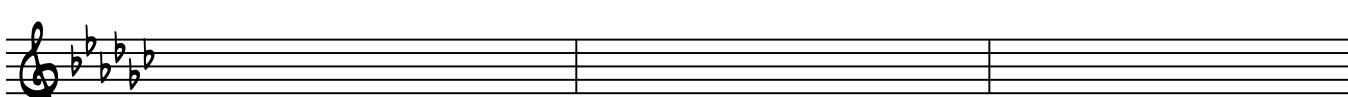
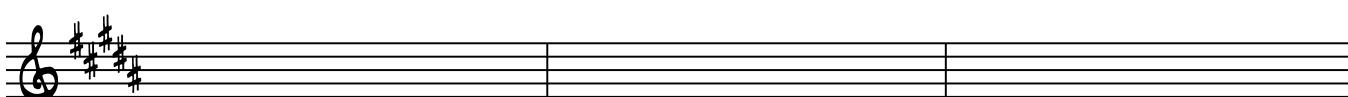
G-7

C<sup>7</sup>FMAJ<sup>7</sup>

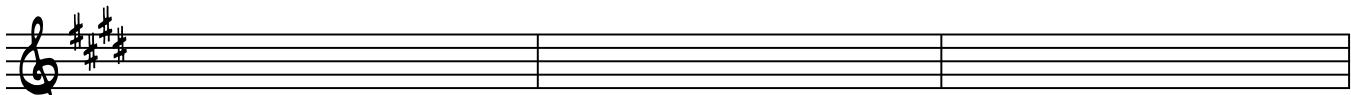
C-7

F<sup>7</sup>B<sup>b</sup>MAJ<sup>7</sup>

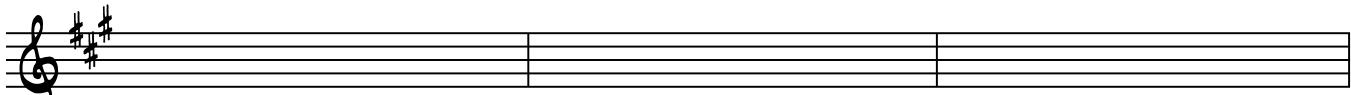
F-7

B<sup>b7</sup>E<sup>b</sup>MAJ<sup>7</sup>B<sup>b</sup>-7E<sup>b7</sup>A<sup>b</sup>MAJ<sup>7</sup>E<sup>b</sup>-7A<sup>b7</sup>D<sup>b</sup>MAJ<sup>7</sup>A<sup>b</sup>-7D<sup>b7</sup>G<sup>b</sup>MAJ<sup>7</sup>C<sup>#</sup>-7F<sup>#7</sup>BMAJ<sup>7</sup>

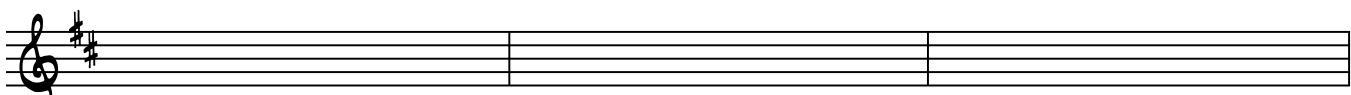
22

**F<sup>#</sup>-7****B<sup>7</sup>****E MAJ<sup>7</sup>**

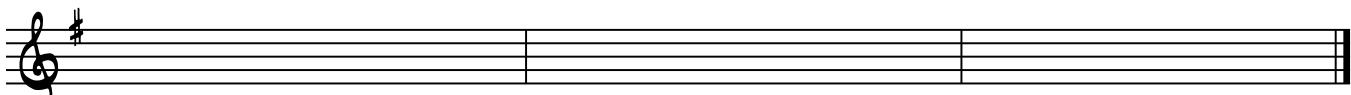
25

**B-7****E<sup>7</sup>****A MAJ<sup>7</sup>**

28

**E-7****A<sup>7</sup>****D MAJ<sup>7</sup>**

31

**A-7****D<sup>7</sup>****G MAJ<sup>7</sup>**

34